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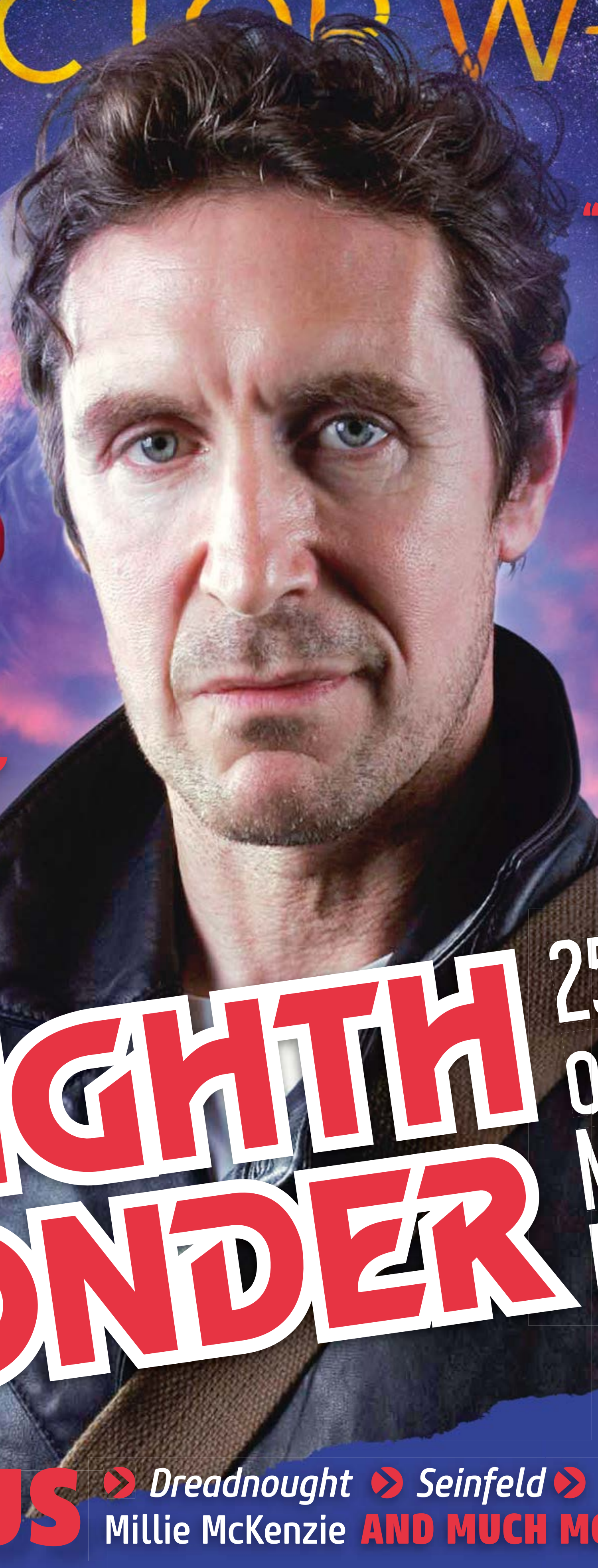

“I was absolutely crushed...”
How one actor’s dream of playing the Doctor turned into a nightmare

EXCLUSIVE

“I didn’t want people whistling my costume”
Christopher Eccleston’s dress code

FACE FACTS
Morbius Doctor revealed!

PARTING SHOTS
Joe Ahearne on directing the Ninth Doctor

EIGHTH WONDER

25 Years of Paul McGann’s Doctor

ISSUE 564
JUNE 2021

PLUS › *Dreadnought* › *Seinfeld* › Millie McKenzie **AND MUCH MORE!**

PANINI

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BBC
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How can it be the same number of years between the TV movie and today as it was between *An Unearthly Child* and *Silver Nemesis*?!

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Welcome

In 2013 I wrote a book celebrating *Doctor Who*'s 50th anniversary. The series' then-showrunner Steven Moffat kindly wrote the foreword and *Doctor Who: The Vault* was published in October.

I was asked to take part in a number of signings and other promotional events, but the most memorable occurred with the publication of the French-language edition. My friends at the publisher Akileos invited me to the launch of the book at a festival in Paris. While I was there I met some lovely *Doctor Who* fans, some of whom stepped up when my schoolboy French failed me during interviews.

The local fan society had its own archivist, the charming and very enthusiastic Dusty. Given that my book had been renamed *Doctor Who: Les Archives*, it made sense for Dusty to join me on stage. At one point an earnest audience member took the microphone and asked (in English): "What is the quality of the archive paperwork reproduced in this book?" Dusty leaned towards my own microphone and answered (in English): "The quality of the archive paperwork in this book is very good." Which immediately prompted a huge round of applause. And, I would hope, some healthy sales for Akileos.

By my side on the stage was Paul McGann, who was one of the festival's special guests. After the interview we posed for photographs and chatted about the differences between English and French fans. When things quietened down, Paul flicked through *Les Archives*. He stopped when he reached the chapter on the 1996 TV movie. With a look of surprise, he said "You put me in your book!" "Yes," I replied, smiling. Paul pointed to the full-page picture of his Doctor. "You put me in your book, along with all the other Doctors..." "Of course," I said, by this time quite confused. "So this means I'm one of the Doctors, officially?" said Paul. "Absolutely!" I confirmed.

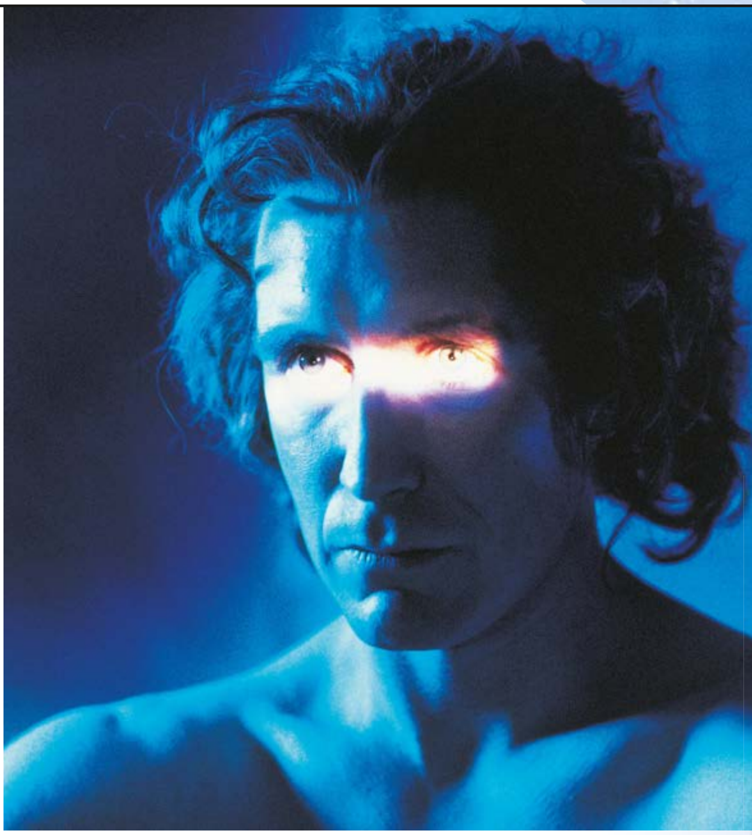
Paul explained that, in the years since his all-too-brief television reign as the Eighth Doctor, he had sometimes felt like "the George Lazenby of *Doctor Who*". Leaving aside the now widely held view that Lazenby's sole James Bond film, *On Her Majesty's Secret Service*, is one of the very best, it was hard not to be sympathetic. Many aspects of the TV movie divided opinion, but I've never met anyone who didn't think that McGann gave an excellent performance, and who didn't think he deserved a series.

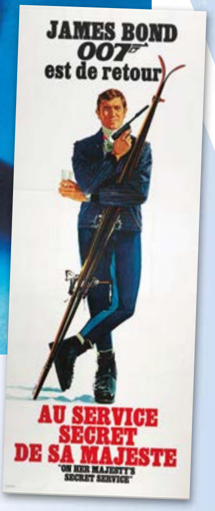
The producers at Big Finish obviously felt the same way, because Paul McGann's Doctor has been a mainstay of the company's audio dramas since 2001. McGann's sensational return in the 2013 mini-episode *The Night of the Doctor* further enhanced his reputation.

I hope Paul McGann doesn't feel like George Lazenby anymore. In this issue we celebrate an incredible body of work that has clearly earned him a place among the greats of *Doctor Who*.

We're back on 27 May with an issue that promises to cast new light on the workings of the *Doctor Who* production office. And we'll be taking a fresh look at Sylvester McCoy's first series on the eve of its Blu-ray release. Until then, take care.

Marcus




JAMES BOND
007
est de retour
AU SERVICE SECRET DE SA MAJESTE
"ON HER MAJESTY'S SECRET SERVICE"

LES 50 ANS d'une série CULTE
DOCTOR WHO
LES ARCHIVES
MARCUS HEARN

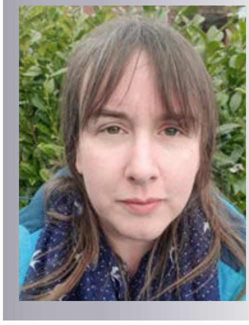
THIS ISSUE'S CONTRIBUTORS INCLUDE

Stuart Humphryes

The man behind the Twitter account BabelColour, Stuart is a photo restorer, colouriser and erstwhile YouTuber. His longstanding fascination with the mysterious Doctors who appeared in Part Four of *The Brain of Morbius* has culminated in his feature debut for DWM – an investigation into the elusive Christopher Baker, on page 32.

Deborah Hill

Deborah has a passion for *Doctor Who* and loves to play games, whenever life allows. She feels very fortunate to be reviewing *The Lonely Assassins* on page 66, as it's another completely legitimate reason to avoid the housework. She also has her eye on the *Doctor Who* board games in the local charity shop window. Pity her family.



Cameron K McEwan

Cameron was once the world's No 1 *Doctor Who* blogger (known as 'Blogtor Who') and also produced a documentary for the BBC DVD range. Having dabbled in the world of entertainment journalism for a decade, on page 36 he highlights some of the most surprising instances of *Doctor Who* turning up in other films and TV shows.

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

40 Years of the Fifth Doctor

Big Finish has announced a box set of audio adventures celebrating 40 years of the Fifth Doctor.

The Fifth Doctor Adventures: Forty will comprise two volumes, due for release in April and September 2022 respectively. Volume One contains three stories: *Secrets of Telos* by Matt Fitton (a sequel to 1967's *The Tomb of the Cybermen*), *God of War* by Sarah Grochala (featuring the Ice Warriors) and *The Auton Infinity* by Tim Foley.

"It's always fascinated me that *Tomb of the Cybermen* isn't a story that definitively ends," says producer David Richardson. "There's a loose strand of story left floating at the end of Episode 4 – and that strand of story launches us straight into *Forty*, a lavish celebration of 40 years of the Fifth Doctor. What strange force is pulling the Doctor forwards through his incarnation? The mystery will be solved. But along the way enjoy spending time with Tegan, Nyssa, Adric, Turlough and Alistair Gordon Lethbridge-Stewart."

The Fifth Doctor Adventures: Forty is available now for pre-order at *bigfinish.com*

Peter Davison as the Fifth Doctor in *Castrovalva* (1982).

Meanwhile, Big Finish has won the Best Audio Drama award at the Audie Awards 2021 with the Eighth Doctor box set *Stranded 1*.

"It's particularly gratifying that *Stranded 1* has received this award, as it represents some of the most groundbreaking work produced in our *Doctor Who* range," says Big Finish's creative director, Nicholas Briggs. "Producer David Richardson, script editor Matt Fitton and director Ken Bentley have done wonders with this strand of stories, with really strong sound design from Benji Clifford and great music from Jamie Robertson."

In addition, Big Finish's *Monthly Adventures* series has received a Guinness World Record for Longest Running Science Fiction Audio Play Series. The *Monthly Adventures* released a brand-new adventure for 275 consecutive months from July 1999 to March 2021, featuring the Fifth, Sixth, Seventh and Eighth Doctors across the range.

"When we began the monthly audio adventures of *Doctor Who* in July 1999 we hoped we would make it to three years," says Big Finish chairman Jason Haigh-Ellery. "Twenty-two years later we've created 275 productions and we're all so proud of the many amazing stories that we've had the opportunity to tell. As a new era dawns with the individual Doctor box sets, we look forward to telling new stories in a new format."

Peter Davison says, "Congratulations, Big Finish, on such a crowning achievement. Who could have known, when we recorded *Sirens of Time* back in 1999, where these adventures would take us? The companions, the adversaries, and the stories have all been wonderful. I'm looking forward to my next adventure."

"It's hard to believe that the *Monthly Adventures* started at the end of the last century," adds Colin Baker. "This is a fitting and richly deserved commemoration of that exciting journey and the brilliant writing and wonderful work of all involved."

Sylvester McCoy recalls that "Forty years ago, in a show called *An Evening with Sylvester McCoy – The Human Bomb*, we pretended I was in *The Guinness Book of Records*. That was a lie! Now, by association with Big Finish, I *am* in it. Brilliant! I'm so proud to be, and so proud to be in the company of all who share this honour."

"It was an honour to start my journey at Big Finish with the *Monthly Adventures*," says Paul McGann. "The creativity of the writers, directors, producers and all the guest actors never ceases to amaze me. Here's to many more future adventures."

All 275 *Monthly Adventures* are available from *bigfinish.com* from £2.99 per adventure.

Fugitive Finalist

***Fugitive of the Judoon* has been announced as a finalist in this year's prestigious Hugo Awards.**

The 2020 episode *Fugitive of the Judoon* – which was co-written by Vinay Patel and Chris Chibnall, and introduced Jo Martin as the Doctor – has been short-listed in the Best Dramatic Presentation, Short Form category.

The other finalists in this category are *The Expanse: Gaugamela*, *The Good Place: Whenever You're Ready*, *The Mandalorian: The Jedi*, *The Mandalorian: The Rescue* and *She-Ra and the Princesses of Power: Heart* (parts one and two).

Voting on the final ballot is open now and will close on 19 November. The ceremony will be held in December 2021.

Two Doctors (Jodie Whittaker and Jo Martin) in *Fugitive of the Judoon* (2020).

Record Store Terror

TERRY NATION'S
DALEK TERROR
BBC
BBC tv

Demon Music has announced that *Dalek Terror* will be released as part of this year's Record Store Day on Saturday 12 June.

Dalek Terror is a vinyl compilation featuring four stories taken from Terry Nation's *Dalek Annuals* of the 1970s. The stories are *Terror Task Force*, *Exterminate! Exterminate! Exterminate!*, *Blockade* and *Nightmare*, read by Nicholas Briggs, Louise Jameson, Matthew Waterhouse and Jon Culshaw. The records also include 'bonus briefings' on *Dalek Genius*, *Mark 7 Humanoid Robot*, *Anatomy of a Dalek* and *Earth-Skaro Timescale*. *Dalek Terror* is pressed on two 140g 'Extermination Splatter' vinyl records and presented in a gatefold sleeve with retro-style illustrations.

Also coming soon from Demon is a vinyl edition of the soundtrack from the Second Doctor story *The Ice Warriors* (1967). Presented across three 140g 'Molten Ice' vinyl records in fully illustrated sleeves, this TV soundtrack is narrated by Frazer Hines, who played the Doctor's companion Jamie. The cast also includes Patrick Troughton as the Doctor, Deborah Watling as Victoria, Bernard Bresslaw as the Ice Warrior Varga and Peter Barkworth as Leader Clent.

BBC
DOCTOR WHO
THE ICE WARRIORS

The Ice Warriors will be released on 4 June and is available to pre-order now via Amazon.

Chronicles 1975

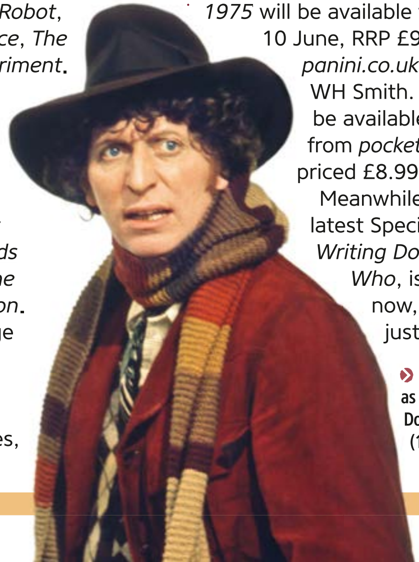
The next edition of *Doctor Who: Chronicles* – a series of bookazines from the makers of DWM – will focus on 1975. The series examines the landmark years of the show's history in unprecedented detail.

This was Tom Baker's first full year as the Doctor and features a highly regarded run of stories: *Robot*, *The Ark in Space*, *The Sontaran Experiment*. *Genesis of the Daleks*, *Revenge of the Cybermen*, *Terror of the Zygons*, *Planet of Evil*, *Pyramids of Mars* and *The Android Invasion*.

The 116-page bookazine will include rare images and all-new features, including a summary of the most significant events in the *Doctor Who* universe (both on and off screen), how *Doctor Who* was reported in the popular press, insights into special effects and production techniques, overviews of each serial and much more.

Doctor Who: Chronicles – 1975 will be available from 10 June, RRP £9.99 from *panini.co.uk* and WH Smith. It will also be available digitally from *pocketmags.com* priced £8.99.

Meanwhile, **DWM**'s latest Special Edition, *Writing Doctor Who*, is out now, priced just £6.99.



Tom Baker as the Fourth Doctor in *Robot* (1974-75).

DOCTOR WHO
THE COLLECTION
SEASON 12
BBC

The Collection: Reissued

Box sets in the *Collection* range of *Doctor Who* Blu-rays are being reissued in standard packaging. The first titles to join this range will be Season 12 and Season 19 – both of which sold out quickly in their limited-edition format.

Season 12 (1974-75) stars Tom Baker (as the Doctor), Elisabeth Sladen (Sarah Jane Smith) and Ian Marter (Harry Sullivan). Season 19 (1982) stars Peter Davison (the Doctor), Matthew Waterhouse (Adric), Sarah Sutton (Nyssa) and Janet Fielding (Tegan).

The box sets will feature a standard, plastic Blu-ray case inside a slipcase, with a condensed, 12-page booklet featuring disc breakdowns and illustrations. The repackaged releases will, however, feature all of the episodes and special features included in the original limited-edition packaging.

The standard packaging editions of Season 12 and Season 19 will be available from 31 May, and are available to pre-order from Amazon, Zavvi and HMV.

Time Fracture

The immersive *Doctor Who* theatrical adventure *Time Fracture* has revealed its cast of 42 performers ahead of the show's launch this spring.

The players are Angus Brown, Angus Dunican, Anouk Chalmers, Becky Bassett, Bethany Blake, Charlie Burt, Chioma Uma, Christina Andrews, Craig Hamilton, Daisy Winter-Taylor, Dare Emmanuel, Efe Egwele, Ellamae Cieslik, Elliot Rodriguez, Gareth Radcliffe, Georgia Redgrave, Harry Pudwell, Hayden Wood, Howard Grater, Ivy Corbin, Jamal Renaldo, James Bryant, James Byng, James Lawrence, Jenny Horsthuis, Jessican Elton, Jessica Hern, John Sodiq Akanmu, Kieran Mortell, Liv Spencer, Max Krupski, Maxwell Tyler, Megan Louise Wilson, Michael Geary, Molly Walker, Paul Collin-Thomas, Paul Croft, Paul Easom, Ricky Hunt, Ricky Shah, Ryan Ruel and Sam Blythe.

"The first day of rehearsals has finally arrived and we're so excited to bring the story of *Doctor Who: Time Fracture* to life over the coming weeks," says director Tom Maller. "We're delighted with our cast, who are all ready for an intensive rehearsal period before we finally welcome audiences into UNIT HQ from the first preview on 26 May."

Roles including Daleks, Cybermen, Weeping Angels and a host of other well-known characters will be brought to life. Original costumes and props from the TV series will also feature in the production, sourced from the BBC's *Doctor Who* props store in Cardiff.

Tickets for *Time Fracture* are available from *immersivedoctorwho.com*

Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets

Send your letters to:
Galaxy Forum, Doctor Who Magazine, Brockbourne House,
77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

In anticipation of Christopher Eccleston's long-awaited return to the world of *Doctor Who*, you've been writing in to share your appreciation of the Ninth Doctor...

TIME FOR NINE

PAUL BURNS CROYDON

I remember the excitement when *Doctor Who* returned in 2005. The series had been too long in the wilderness. It was time for a 21st-century audience to fall in love with the Time Lord from Gallifrey, and Christopher Eccleston was the perfect person for the role of the Ninth Doctor. I loved your recent interview with Chris. His love for the character totally shone through. I'm thrilled to bits he's returning to the role.

I had the pleasure of meeting Chris when he was playing Macbeth in Stratford-upon-Avon, and he was more than happy to sign autographs and pose for photos after the play. He was warm, welcoming and gracious with his time. He also kept himself pretty fit by running from his lodgings to the theatre each day. I'm delighted he had such a good time at the conventions he attended shortly after, and saw for himself the love the fans have for him.

Christopher Eccleston with Paul Burns.

Without Chris' participation in 2005, the show may not have survived to this very day. **DWM** 563 was a fitting tribute to the Ninth Doctor's era.

ALASDAIR HOSWELL EMAIL

I'm writing to you for the first time after reading issue 563, which was dedicated to my favourite Doctor, Christopher Eccleston. Never before has a magazine article brought me to tears. When I first heard the news that Chris was returning to *Doctor Who*, I can't tell you how excited I was. Which is why I couldn't put this issue of **DWM** down! Each page was filled with fantastic Ninth Doctor goodness like the features *Nine Lives* and *It's About Nine*. I was lucky enough to meet Christopher a couple of years ago, in Cornwall, just strolling on the beach. I couldn't believe it!

Alasdair Hoswell bumps into Christopher Eccleston.

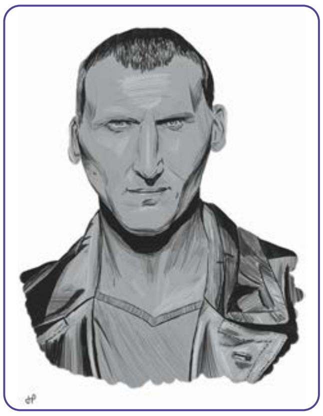
BBC
DOCTOR WHO MAGAZINE
DOCTOR WHO
THE FOURTH DOCTOR ADVENTURES
Andy Dobson's Dalek Colin enjoys a recent issue of **DWM**.

DOMINIC FELLOWS EMAIL

A Chris Eccleston interview, a feature on Doctor Number Nine, notes from Steven Moffat, 2005 merch and a tantalising preview of a new series of adventures starring the Ninth Doctor! I am of course describing the issue of **DWM** from... February 2005. Of course, in those days I was a carefree student whose biggest concern was whether or not I could afford two nights out that week. Fast forward to now: marriage, kids, a steady job. Naturally, life isn't quite as carefree. But thanks to issue 563 on a slow bank holiday, it felt like it was for a few hours. I guess time travel *is* possible after all.

WILL SANGER EMAIL

When I heard Christopher Eccleston's voice in the recent trailer for Big Finish's *Ravagers*, I was transported back to 2005 when I was first introduced to *Doctor Who*. It was Christopher Eccleston who captured the wonder of my young mind. I'm glad that Chris has decided to return to the series in audio form and am very much anticipating how his story will be expanded upon; what new villains and characters he may meet, how his Doctor might be challenged and what new stories might be told. I hope he


Jacob Parkin's digital illustration of the Ninth Doctor.

STAR LETTER

Colin Baker, Sylvester McCoy and Peter Davison recording *The Sirens of Time* (1999)

CHRIS VOBE EMAIL

Ah, endings. They're so full of sadness, aren't they? Funny thing about them is, I'm never quite sure where to start...

Liverpool is probably the best place. July 1999. I can remember it like it was yesterday: me, full of enthusiasm, picking up Big Finish's *The Sirens of Time* on cassette from Forbidden Planet. *Doctor Who* was back and I was very excited. I listened to *Sirens* on headphones that day. And then again the next day. 275 releases later, I'm still listening. I listened to *The End of the Beginning* [the final *Monthly Adventures* release] in exactly the same way I did *The Sirens of Time*; on headphones, with the lights down. Just me, four Doctors and an old police box spinning across the soundscape.

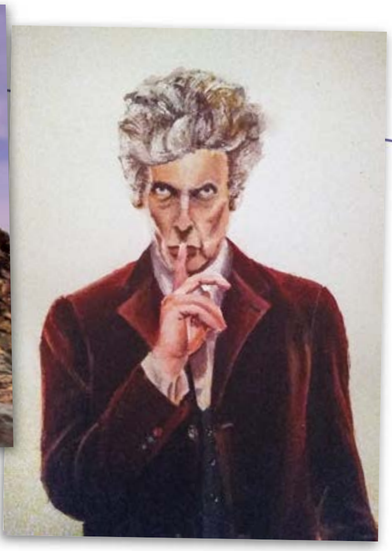
I can track the beats of my life through Big Finish's monthly range. Train rides to university. My first job. Car journeys to mid Wales. The day I met the love of my life. The best moments, and the worst. Whatever happened, the monthly range was always there.

I know it's not really the end. There's so much more to come, in other ranges. Dodo. Det-Sen. The Second Doctor's second life. The Seventh Doctor's last day. A whole universe still to explore. And I'll still be listening. But Big Finish, it seems like the right time to say thank you. For keeping the flame alive back in 1999. For being the constant that never went away. For filling those halcyon days with the best soundtrack anyone could have asked for. Now – onwards. The end, after all, is just the beginning!

BBC
DOCTOR WHO
DALEK UNIVERSE 1

Chris' letter wins him a CD copy of *Dalek Universe 1* starring David Tennant as the Doctor. It's available now from *bigfinish.com* priced £24.99 (CD) and £19.99 (download).

George Cairns' *The Visitation* action figure set, photographed at the Scottish borders.


Daniel Brown's painting of the Twelfth Doctor.

knows how much fans value him and the impact he has had playing the Doctor. Hearing him take on the role 16 years later will be a highlight of 2021.

The Ninth Doctor Adventures: Ravagers will be available from *bigfinish.com* in May. **DWM**'s exclusive two-part interview with Christopher Eccleston continues on page 22.

THE QUOTE OF DOOM

ED JOLLY EMAIL

DWM 563 had a nice mix of articles. *Reunited with UNIT* was fascinating, and I'm looking forward to the rest of the Christopher Eccleston interview. *The Fact of Fiction* on *Father's Day* provided some interesting details on earlier drafts of the script. One point which caught my eye in particular was the scripted misquotation of the very first telephone call. "Watson, come here – I want you" had previously been given as "the first words ever spoken on the telephone" in the December 1990 issue of the comic *Doom Patrol*, written by erstwhile *Doctor Who* comic writer Grant Morrison. Given that the April 1990 issue of *Doom Patrol* had included a reader's letter from Paul Cornell, is it possible that Paul read Grant's version of Alexander Graham Bell's historic message, and remembered that version while working on the script for *Father's Day*?

What an intriguing idea! **DWM**'s recent article on autograph collecting (in issue 562) has prompted many of you to share your stories of acquiring signatures from the show's stars...

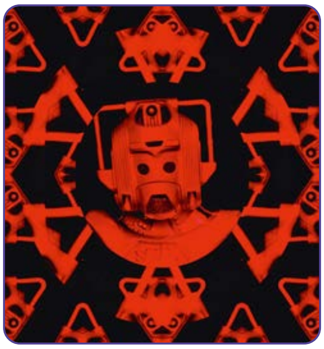
AUTOGRAPH HUNTERS

PAUL JOBSON EMAIL

Reading your article on autographs transported me back to 11 October 1975. Tom Baker was the guest at a book signing in our local bookshop. I happily queued to meet him (in full costume) with my mum and my sister, Sarah. We picked up a book from the shop for him to sign and mum primed us each with something to say, guessing that we would be struck dumb when it was finally our turn to present our book for signing.

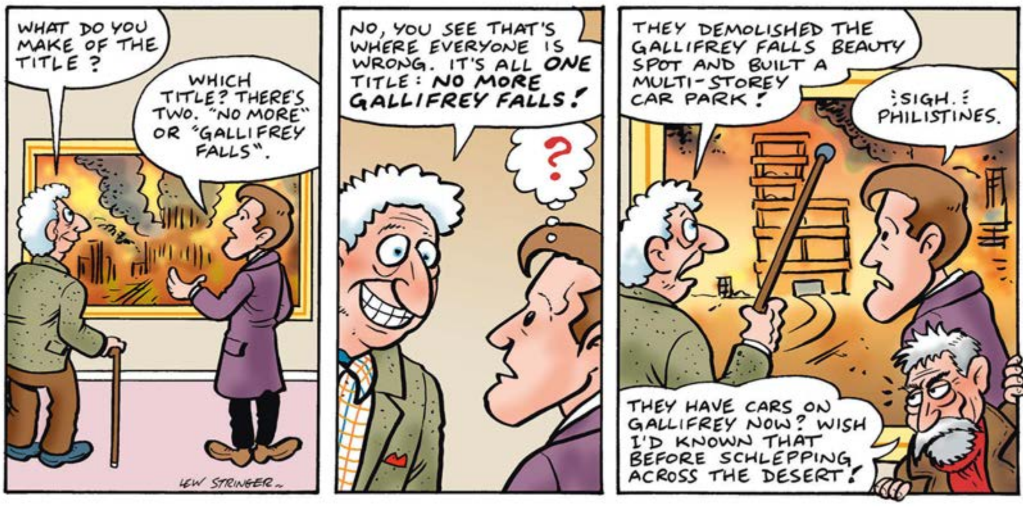
I told him how I was born during an episode of *Doctor Who* (I'm exactly the same age as episode three of 1965's *The Chase*) and my sister mentioned she was often scared at the end of the show. He asked me to write to him at the *Doctor Who* office and wrote the address in my book. He wrote in Sarah's copy of *The Green Death* not to be too frightened as it usually turns out all right in the end.

For those brief moments he made us feel that we were the only children in the world and showed genuine interest in what we had to say. He remained completely in character throughout. When I wrote later, he sent a signed photo with a message thanking me for the story. What a great ambassador he was (and still is) for the show. →


The Dreams of a Cyber Isomorph by Damian Whittle.

The Daft Dimension

BY LEW STRINGER


WHAT DO YOU MAKE OF THE TITLE?
WHICH TITLE? THERE'S TWO. "NO MORE" OR "GALLIFREY FALLS".
LEW STRINGER
NO, YOU SEE THAT'S WHERE EVERYONE IS WRONG. IT'S ALL ONE TITLE: NO MORE GALLIFREY FALLS!
?
THEY DEMOLISHED THE GALLIFREY FALLS BEAUTY SPOT AND BUILT A MULTI-STOREY CAR PARK!
:SIGH.: PHILISTINES.
THEY HAVE CARS ON GALLIFREY NOW? WISH I'D KNOWN THAT BEFORE SCHLEPPING ACROSS THE DESERT!

WHO TUBE

This issue's selection of *Who*-related videos...

This fan-made video imagines what the opening title sequence might look like if the Eighth Doctor had featured in a whole TV series of *Doctor Who*. Go to: *tinyurl.com/McGannTitleSequence*

Alternative TV movie titles with Anthony Ainley as the Master, using clips from his appearance in the 1997 video game *Destiny of the Doctors*. Go to: *tinyurl.com/AinleyTitleSequence*

A Q&A interview with Paul McGann, moderated by Chris Kocher, which featured as part of Virtual RoberCon in September 2020. Go to: *tinyurl.com/McGannInterview*

A rare CNN news clip promoting the 1996 *Doctor Who* TV movie, starring Paul McGann as the Doctor. The clip also includes a brief interview with McGann. Go to: *tinyurl.com/TVMovieNews*

Larry Nightingale's fate is revealed in the secret ending of the found-phone video game *Doctor Who: The Lonely Assassins*. Watch it here: *tinyurl.com/LonelyLarry*

Galaxy Forum

ON TWITTER...

@ReelEnthusiast I haven't picked up a *Doctor Who* magazine since *Doctor Who Adventures* and the *Battles in Time* mags, but a full interview with Christopher Eccleston and some Big Finish freebies/discounts are all good excuses to pick up **DWM** issue 563.

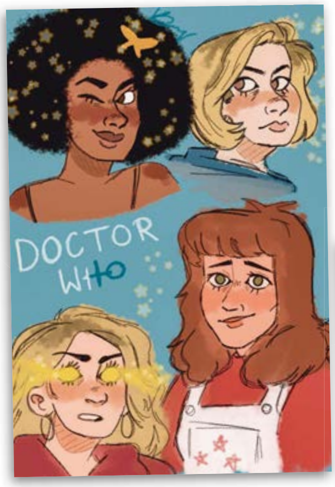
@leighwood79 Really, really enjoyed reading Graham Kibble-White's Christopher Eccleston interview. It's really refreshing to read an interview with him that doesn't try to re-tread the old ground.

@MrBond31589837 I enjoyed issue 563, but the best bit was finding out in the editorial *The Satanic Rites of Dracula* is out on Blu-ray! I ordered immediately. I love that film. Thanks Marcus!

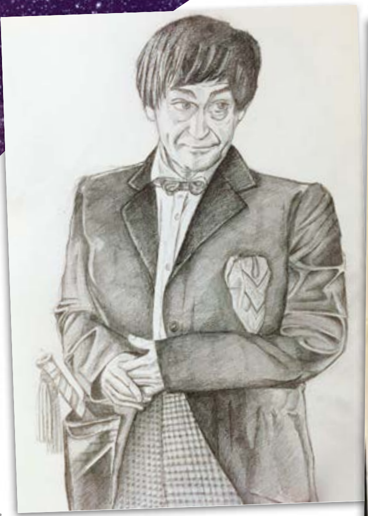
@joshryancarr It's so cool to see some of the best young artists and creators in the *Doctor Who* community getting into **DWM**, or working with Big Finish, or having articles in the *Radio Times*. It's so inspiring seeing this next generation come to take over the world of *Who*!

@DrWhoIsRequired Just finished reading issue 43 which means I've now read ALL of *Doctor Who Weekly*! It's such fun reading alongside my Classic *Who* watch-through and getting excited about the upcoming episodes. It's like time travel.

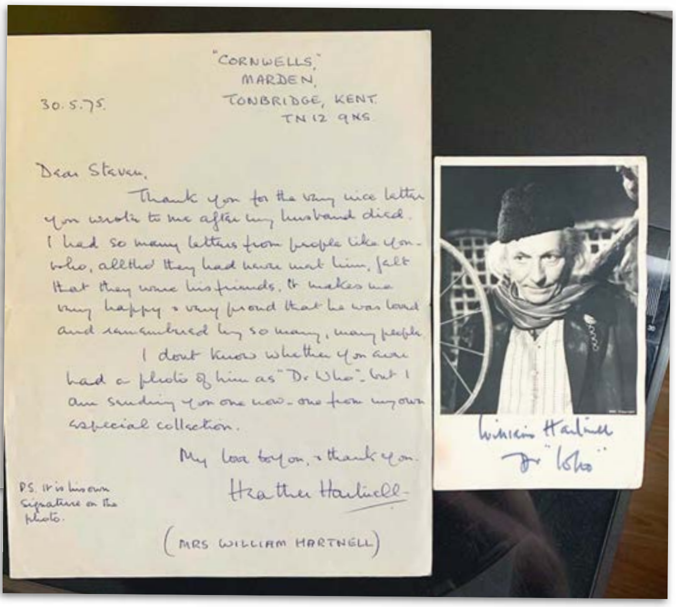
@Slebbshammer Just had a gander through **DWM**'s *Doctor Who Chronicles: 1965*. What a brilliant idea focusing on a year rather than a specific production wrinkle. Stuffed full of things I've never seen and a stonking colourisation feature by Clayton Hickman – lovely!



Katie Kennedy's *Doctor Who* artwork of Bill Potts, the Thirteenth Doctor, Rose Tyler and Sarah Jane Smith, for International Women's Day.



Matt Crooks' drawing of the Second Doctor.



"CORNWELLS,"
MARDEN,
TONBRIDGE, KENT
TN12 9NS

30.5.75.

Dear Steven,

Thank you for the very nice letter you wrote to me after my husband died. I had so many letters from people like you - who, altho' they had never met him, felt that they were his friends. It makes me very happy & very proud that he was loved and remembered by so many, many people.

I dont know whether you ever had a photo of him as "Dr Who" - but I am sending you one now - one from my own special collection.

My love to you, & thank you.

Heather Hartnell

P.S. It is his own signature on the photo.

(MRS WILLIAM HARTNELL)

William Hartnell's widow, Heather, wrote this letter to Steve Redford in May 1975.

SIMON BROMLEY EMAIL

The autographs feature in **DWM** 562 brought a smile to my face. While it's unlikely I'll ever manage to meet a Doctor in person, I have sent SAEs down to BBC Wales and got assorted signed photos from some of the main cast members of the past 15 years: Doctors Ten to Thirteen, as well as John Barrowman and what must have been one of Karen Gillan's first round of pre-Series 5 signed photos, helpfully adding 'Amy Pond' in brackets after her name.

Simon Bromley's autograph collection.

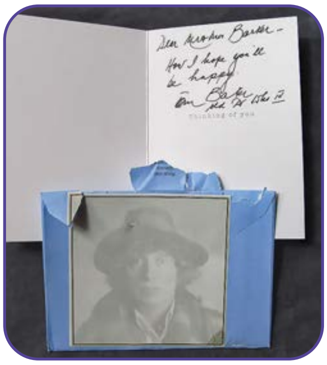
RHYS HAYES EMAIL

In London in September 2015 I went on a music-based tour of the capital to celebrate my 18th birthday. Stopping at Abbey Road, there was a bizarre commotion – it turned out to be because Peter Capaldi, Jenna Coleman and two Daleks were having a photoshoot before Series 9 started that evening! A couple of minutes later, Peter signed the back of a disused cricket ticket. A thoroughly bizarre 15 minutes and the best accidental birthday surprise I could wish for!

Rhys Hayes witnesses Jenna Coleman and Peter Capaldi's Abbey Road photoshoot.

ROB BARKER EMAIL

While I personally don't have many autographs (I've never been able to get to conventions nor had the courage to write to the stars), I do have one that is my pride and joy. When I got married, one of our bridesmaids secretly sent out invites to several sci-fi stars. In response, we got a wonderful gift: a wedding card from none other than Tom Baker himself. And believe it or not, the date I read your autographs article in **DWM** 562 was the 15th of April – our seventh wedding anniversary.



Rob Barker's wedding card from Tom Baker.

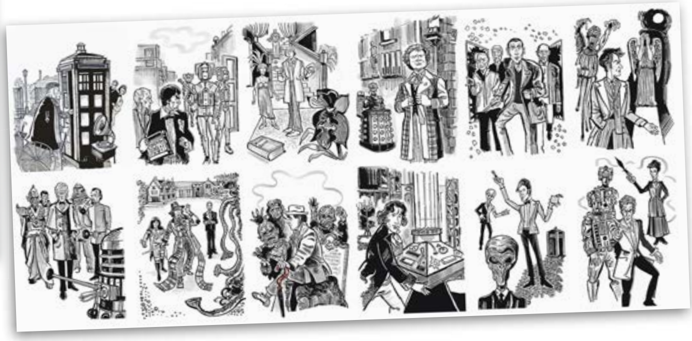
Congratulations, Rob! And finally...

GRAHAM KNIGHT EMAIL

I was ten when I watched the very first episode of *Doctor Who* in November 1963. I've been a devoted viewer ever since. I have to be honest and say that I initially felt very resentful about the 'Timeless Child' twist in the most recent series, which seemed to reveal that the story as I knew it was altered to allow for a multitude of other Doctors.

But now I am reconciled to this altered history because of my sudden realisation that this new set-up means the events of the splendidly enjoyable *The Curse of Fatal Death* [1999] can now be included in the canon. The rapid succession of the Rowan Atkinson, Richard E Grant, Jim Broadbent, Hugh Grant and Joanna Lumley Doctors must have occurred pre-Hartnell.

So, in my 58th year of watching *Doctor Who*, I look forward to seeing what problems this present Doctor will have to deal with when the next series is transmitted.



Assorted *Doctor Who* drawings by Charles Waples.

That's all we've got space for this issue. Please keep sending in your letters and artwork to the usual address! **DWM**

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Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

Noel Clarke receives his BAFTA Award for Outstanding British Contribution to Cinema.

AWARDS

Congratulations to **Noel Clarke**, who was honoured at the EE BAFTA Awards on 10 April for Outstanding British Contribution to Cinema, and to **Daniel Kaluuya**, who won Best Supporting Actor for his role in *Judas and the Black Messiah.*

FILM

Jenna Coleman and **Amit Shah** will appear in *Klokkenluider,* produced by **Ben Wheatley**. The comedy is currently filming and set for release in 2022.

TELEVISION

David Tennant is among the cast of **Steven Moffat**'s new BBC One and Netflix drama *Inside Man*, which will be produced by **Alex Mercer**.

Russell T Davies will produce *You & Me*, a new ITV series by Jamie Davis.

Michelle Gomez, who can currently be seen in *The Flight Attendant* on Now, recently joined the cast of the currently filming *Doom Patrol,* playing Madame Rouge.

STAGE

Peter Capaldi in the *Constellations* promo video.

Peter Capaldi will be one of a rotating cast in Nick Payne's two-hander *Constellations* at the Vaudeville Theatre in London's West End. He's joined by **Zoë Wanamaker**, while **Anna Maxwell Martin** and **Russell Tovey** feature in the alternative line-ups. The production runs from 19 June to 12 September.

Louise Jameson has been cast in the West End reopening of *The Mousetrap*, which is directed by **Ian Talbot**. When Louise is not playing Mrs Boyle the role will be performed by **Susan Penhaligon**. The production, which also features **Kate Tydman**, will run from 11 May to 11 July.

AUDIO

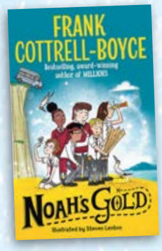
Louise Jameson is also going to be in the new radio soap opera *Greenbourne*, set in a post-Covid 2021. Also among the regulars is **Bhavnisha Parmar**. The series is available online at *greenborne.co.uk*

Colin Baker and **Terry Molloy** play Van Helsing and Renfield respectively in *Voices of Dracula* from Stoker McAuley Productions. The production will be available on podcast platforms later this year.

DICK DIXON
IN THE 21ST CENTURY

Terry joins **Dan Starkey**, **Jez Fielder** and Kieran Hodgson in the science-fiction comedy adventure *Dick Dixon in the 21st Century* by Jonathan Morris, which can be found on Spotify, Kickstarter and Soundcloud.

MISCELLANEOUS



Frank Cottrell-Boyce's latest novel, *Noah's Gold*, is due to be published on 13 May.

Michael E Briant's YouTube channel *Sailing Gently* – following his experiences sailing the world – has hit 4,000 subscribers.

John Simm will be among the line-up at CarFest South, which takes place from 27 to 29 August. John will be be interviewed on stage about his work. **TOBY HADOKE**

John Simm as the Master.

OBITUARIES

David de Keyser, who had a long and distinguished career as an actor and voice artist, and who played the Atraxi Voice in *The Eleventh Hour*, died on 20 February aged 93.

Arthur Cox also appeared in *The Eleventh Hour*, as Mr Henderson. This was his second *Doctor Who* appearance after playing Cully in *The Dominators*. He died on 9 April, two days after his 87th birthday.

Brian Peck, who played Dervish in *The Space Pirates*, died on 4 April aged 90.

Myra Frances, who played Lady Adrasta in *The Creature from the Pit,* died on 30 March aged 78.

Stuart McDonald, one of the foremost TV studio directors of our time, and the man who called the shots on *Dimensions in Time*, died in a car accident on 12 April.

Thelma Helsby, who was the director's assistant on *The Rescue* and *The Ark*, died on 8 April aged 87.

Paul Zeus (real name Pól O'Connor-Pryor), who served on the executive of the *Doctor Who* Appreciation Society in the 1980s and organised many of their conventions, died on 31 March.

Mary McMillan, the extra who played a Trojan Woman in *The Myth Makers* and a Fish Person in *The Underwater Menace*, died in January.

Robin Hargrave, who played the speaking guard in *The Hand of Fear*, died on 30 December aged 78.

Archie Dawson, who supervised the film lighting on *The Sun Makers* and *The Five Doctors*, also died recently.

David de Keyser

Arthur Cox

Myra Frances

Brian Peck

Paul Zeus

Stuart McDonald

THIS MONTH IN... 2006

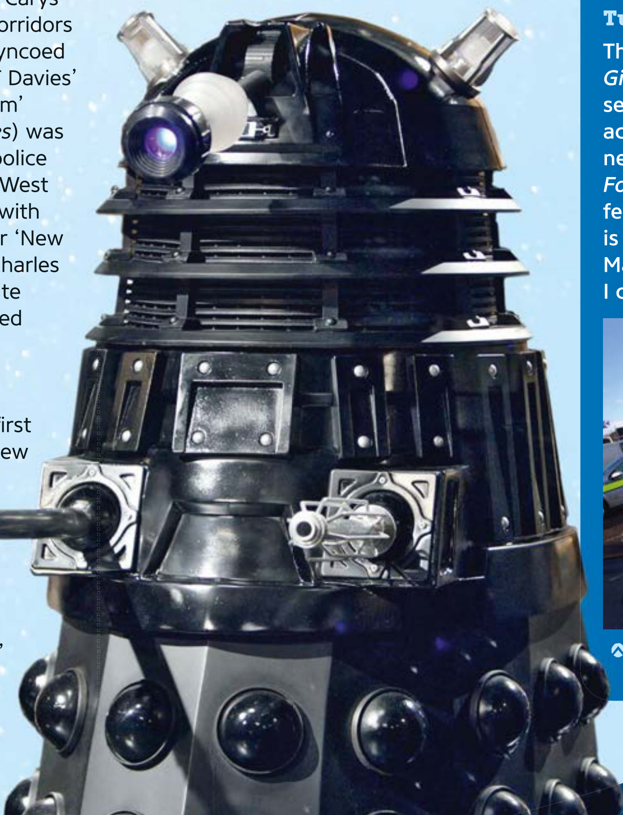
SUNDAY 7 MAY

Billie Piper, Russell T Davies, Phil Collinson and Julie Gardner accept the BAFTA for Best Drama Series in 2006.

Gwen Cooper (Eve Myles) in *Everything Changes* (2006), the first episode of *Torchwood*.

Madame de Pompadour (Sophia Myles) kisses the Doctor (David Tennant) in *The Girl in the Fireplace* (2006).

The cast of *Shameless* (2004-13).



Dalek Sec in *Doomsday* (2006).

Even by the standards of *Doctor Who*'s annus mirabilis, the first week of May 2006 was quite extraordinary.

On Monday the 1st, shooting began on *Torchwood* – the first of many proposed *Doctor Who* spin-offs to actually go to series. With the show's central Hub set still under construction in studio, everything was done on location. The first two episodes were recorded in a single block under director Brian Kelly, but the first scenes that actually went before the cameras were for the second episode, 'New Girl' (later retitled *Day One*) – written by the series' co-producer, Chris Chibnall. Starting as they meant to go on, the Torchwood team assembled in gas masks and white hazmat suits, trying to prevent the extra-terrestrially possessed Carys Fletcher (Sara Lloyd Gregory) from tearing the trousers off an unsuspecting postman in scenes shot at a house in Boverton Street, Cardiff.

The Tuesday was spent recording Carys' climactic killing spree through the corridors of the Conway Clinic, actually the Cyncoed Consulting Rooms. Creator Russell T Davies' opening episode 'Flotsam and Jetsam' (ultimately titled *Everything Changes*) was the focus on the Wednesday, with police station scenes shot at The Bank on West Bute Street. Night shoots followed, with 'Meat Market' nightclub exteriors for 'New Girl' recorded outside Minsky's on Charles Street on the Thursday, and crash site scenes for the same episode mounted at the Forest Fawr on the Friday.

Saturday the 6th was the first transmission date of *The Girl in the Fireplace* – arguably *Doctor Who*'s first proper romance episode, in which new Doctor David Tennant encountered Madame de Pompadour (Sophia Myles). And on the Sunday, at London's Grosvenor House Hotel, *Doctor Who* pulled off a hat trick at the TV BAFTAs, celebrating programmes that first aired in 2005 – winning a Mitzi Cunliffe golden mask for Best Drama Series, the Pioneer Audience Award and finally the Dennis Potter Award, given to Davies personally for 'outstanding writing for television'.

To put this into context, throughout its history *Doctor Who* had only twice before been BAFTA-nominated – in 1977 and 1978, when Seasons 14 and 15 were among the eight losing nominees for the Harlequin for children's drama and light entertainment. (The winners were *Multi-Coloured Swap Shop* and *All Star Record Breakers* respectively.) Even to be nominated Best Drama Series in 1977 would have placed Season 14 in competition with *I, Claudius* – which wouldn't have been quite as unthinkable as *The Trial of a Time Lord* competing with *The Singing Detective* in 1987 (say), but pretty mind-boggling nonetheless.

In 2006, the *Bodies*, *Shameless* and *Spooks* teams were left empty-handed when Inspector Morse sidekick Kevin Whately announced the Drama Series winner. Davies, his fellow execs Julie Gardner and Phil Collinson, plus Rose actor Billie Piper left the kilted Tennant on their table when they took to the stage... where they were joined, unexpectedly, by Dalek Sec, manipulated by Barnaby Edwards and voiced by Nicholas Briggs. "All BAFTAs will be surrendered to the Daleks," barked Sec... two months before the black Dalek was supposed to make his TV debut in that year's season finale *Army of Ghosts*/*Doomsday*.

The existence of a non-bronze Dalek was supposed to be "top secret", remembers Briggs: "It was meant to be a huge, delightful surprise for viewers. And there it suddenly was, on national TV for all to see, some significant time before the broadcast of its first appearance in the series! I was told afterwards that it had apparently been the only functioning Dalek in the store when the people sourcing the prop had gone in to look. I imagine they might have said, 'Oh, that one looks nice and shiny, let's have that one!' You can see in the awards programme that Russell is commenting on the surprising presence of a large, Dalek-shaped spoiler on stage!" **ALAN BARNES**

ALSO THIS MONTH

Tuesday the 2nd

The *Radio Times* previews *The Girl in the Fireplace*... and on its second-from-last page speaks to actress Michelle Gomez, promoting new police comedy series *Feel the Force*, for its *One Final Question* feature. "What I really want to be is the female Doctor Who," she tells Martin Aston. "Why? I just think I could do something with that."

Rosie Cavaliero (as Sally Frank) and Michelle Gomez (Sally Bobbins) in *Feel the Force* (2006).

WHAT THE EIGHTH DOCTOR DID NEXT...

Although he was only seen in the 1996 TV movie and 2013's *The Night of the Doctor*, the Eighth Doctor's adventures continue. **JONATHAN MORRIS** is our guide to that intriguing journey.

Opposite page: Paul McGann as the Doctor in the 1996 TV movie.

Above: The Eighth Doctor's final on-screen appearance, in *The Night of the Doctor* (2013).

Above inset: The Eighth Doctor's TARDIS key.

The 1996 TV movie was great in many ways, but it's fair to say that, as a pilot episode, it was lacking. Yes, it introduced a fantastic new Doctor in the form of Paul McGann and a fantastic new Master in the form of Eric Roberts. But it didn't fulfil the basic requirement of a pilot episode, which is to give you an idea of what the rest of the series will be like.

It lacks several of the essential ingredients of the series' format, such as monsters and travelling through time and space. Someone coming to it completely cold could almost be forgiven for thinking that the Doctor referred to in the title was Grace Holloway, and that subsequent episodes would concern her adventures seeking out extraterrestrial visitors to Earth, all of whom turn out to be dashing Englishmen.

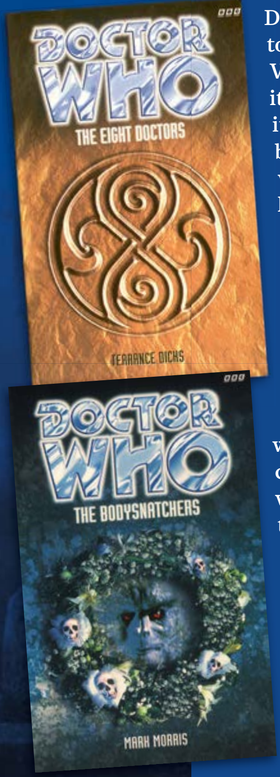
But it did achieve one thing: it revitalised the spin-off industry.

Before the movie was given the green light, the *New Adventures* published by Virgin Books had been planning to regenerate the Seventh Doctor, while the comic strip in **Doctor Who Magazine** had pretty much given up on advancing the TV series' narrative and instead was telling stories about the first six Doctors. Anticipating that the movie would lead to a series, BBC Worldwide chose not to renew Virgin Books' license and BBC Books started its own range of novels. But by the time it started to commission authors it had become pretty clear that no TV series was forthcoming and that the TV movie hadn't significantly increased the number of *Doctor Who* fans in the world.

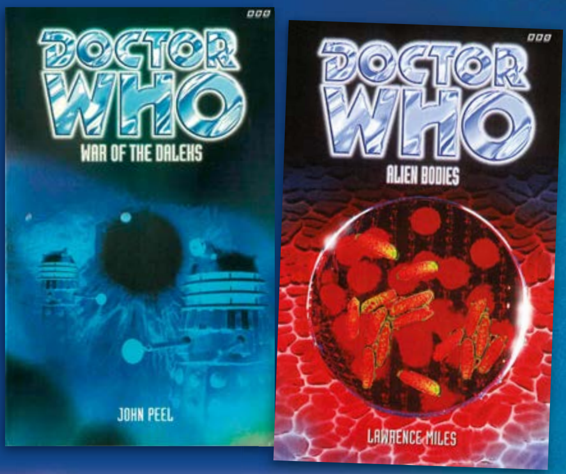
So, instead, BBC Books tried to square a circle, seeking to publish books that would appeal both to the existing *New Adventures* readership, and to fans who had been alienated by the *New Adventures*' baroque continuity and occasional forays into 'mature themes'. But with no TV series to draw on, what would the Eighth Doctor's adventures be like? His character had been defined but everything else was up for grabs. Looking at those early books, they are, in the best possible sense, all over the place. Some – like Dicks' *The Eight Doctors*, *The Bodysnatchers* (by Marc Morris, 1997) and *War of the Daleks* (by John Peel, 1997) – were deliberately intended to appeal to established fans, with familiar monsters and characters. Others, such as *Vampire Science* (by Jonathan Blum and Kate Orman, 1997) and *Alien Bodies* (by Lawrence Miles, 1997), are tonally similar to the *New Adventures*, while *The Scarlet Empress* (by Paul Magrs, 1998) is a sophisticated, literary take on *Doctor Who* as magical realism. The only constant is the Eighth Doctor, although his all-too-brief screen time meant that sometimes certain traits from the TV movie, such as his Tigger-ish enthusiasm, were quickly overused to the point of cliché. →

WITH NO TV SERIES TO DRAW ON, WHAT WOULD THE EIGHTH DOCTOR'S ADVENTURES BE LIKE?

Right: The Master (Eric Roberts) dresses for the occasion in the TV movie.



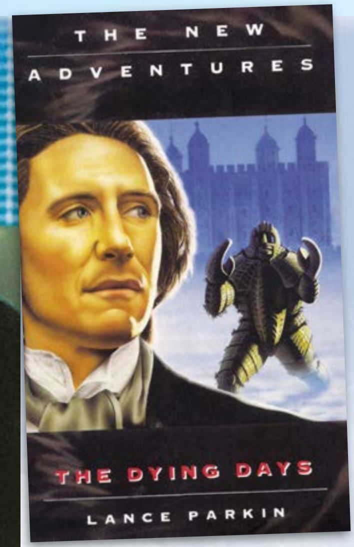
Below left: *The Eight Doctors* by Terrance Dicks and *The Bodysnatchers* by Mark Morris (both published by BBC Books in 1997). All the covers of the 'Eighth Doctor Adventures' were designed by the Black Sheep agency.



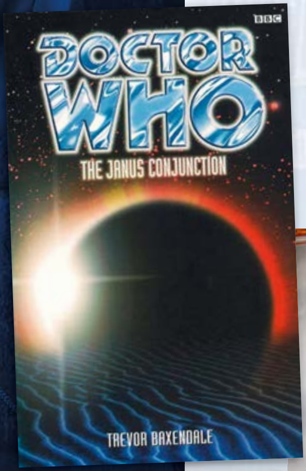
Below right: *War of the Daleks* by John Peel and *Alien Bodies* by Lawrence Miles (both BBC Books, 1997).

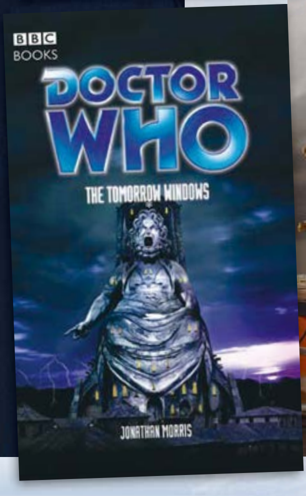
POLICE PUBLIC CALL

Right: Dr Grace Holloway (Daphne Ashbrook) listens to the newly regenerated Doctor's hearts in the TV movie.



Far right: *The Dying Days* by Lance Parkin (2007) was the only novel in Virgin Books' *The New Adventures* range to feature the Eighth Doctor. Cover art by Fred Gambino.





Below left: *The Janus Conjunction* (1998) by Trevor Baxendale and *The Tomorrow Windows* (2004) by Jonathan Morris.

Below right: The model of the damaged Big Ben Clock Tower used in *Aliens of London* (2005). Eight years earlier, *The Dying Days* featured giant spaceships over Big Ben.

→ BBC Books maintained Virgin's 'open door' policy for unpublished authors, and one of the first to walk through was Trevor Baxendale, author of *The Janus Conjunction* (1998). "I certainly wasn't trying to recreate a putative TV series," says Trevor. "I was aiming more along the lines of the Virgin range but with a distinct new identity. I wanted the range to be much more Doctor-centric and more aligned to the kind of *Doctor Who* I loved. I consciously aimed to write books that could be picked up by general readers without relying on 'fan knowledge' or too many details from the TV movie."

Lance Parkin has the distinction of writing the Eighth Doctor's first novel, *The Dying Days,* published as a valedictory gesture by Virgin Books in 1997, as well as several entries in the BBC's Eighth Doctor range. "The books were author-led, and that was their great strength or great weakness, depending on who the author was," he says. "My natural instinct was to try to do mad stuff that you'd never see on TV, like the Doctor kissing his archaeologist companion, giant spaceships over Big Ben, the Doctor having a daughter, outer-space Rhino people, acknowledgment of the Morbius Doctors – that kind of thing."

Lance is of course joking here, because when *Doctor Who* returned to television in 2005 it was pretty much inevitable that it would occasionally include ideas that had already been featured in the multitude of novels, audio dramas and comic strips. This isn't to imply that Russell T Davies, Steven Moffat or Chris Chibnall were ever stuck for inspiration. It's more a case of 'great minds think alike' if they have the same starting point and the same terms of reference. Storytelling is largely about problem-solving, so it shouldn't be a surprise when two writers come up with the same solution.

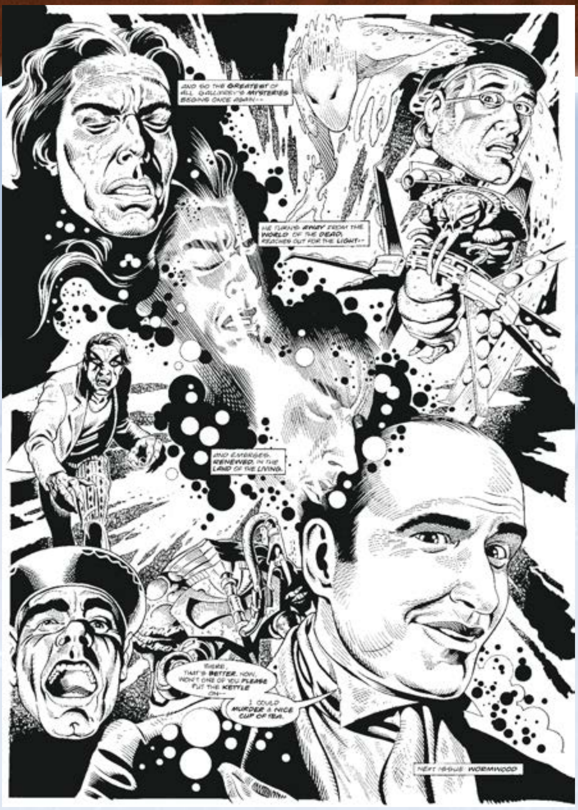
A personal example of this relates to a book I wrote in 2004: when *Doctor Who* returned, the trailer showed a spaceship crashing into Big Ben and someone said to me, "Hey Jonny, that's rather like the bit with the Tate Modern chimney in *The Tomorrow Windows*." To which my response was, "Well, if you say so. I don't really see it myself." This was because, firstly, I very much doubted that Russell T Davies had read my book, and, secondly, I could see that he'd just come up with a vaguely similar solution to the same problem: what London landmark can you destroy without killing innocent bystanders?

This wasn't the only time the books used a storytelling solution that anticipated the TV series.

Picking up on hints in the *New Adventures*, *Alien Bodies* tantalised its readers with references to a 'Time War' involving the Time Lords, the twist being that the war is somewhere in the future. There was only one problem with this idea: a war taking place figuratively 'over the hill' is always going to sound more exciting than the reality, and yet the more you build up to it, the more your readership will expect to eventually see it. And so when Justin Richards took over as range editor, he commissioned Peter Anghelides and Stephen Cole to write *The Ancestor Cell* (2000), which would not only reveal the identity of the Time Lords' enemy (the eponymous cell) but would wipe the slate clean by having the Doctor pull a big lever that destroys Gallifrey and averts the war.

ALIEN BODIES TANTALISED ITS READERS WITH REFERENCES TO A 'TIME WAR'.

This meant the range could lose any continuity baggage – just as Davies did with the Ninth Doctor. The big


AND SO THE GREATEST OF ALL GALLIFREY'S MYSTERIES BEGINS ONCE AGAIN--
HE TURNS AWAY FROM THE WORLD OF THE DEAD, REACHES OUT FOR THE LIGHT--
AND EMERGES, RENEWED, IN THE LAND OF THE LIVING.
THERE. THAT'S BETTER. NOW, WON'T ONE OF YOU PLEASE PUT THE KETTLE ON--
I COULD MURDER A NICE CUP OF TEA.
NEXT ISSUE: WORMWOOD

difference was that the Ninth Doctor was haunted by the events of his Time War, while the books avoided the issue by making the Eighth Doctor lose his memory, something he did with unfailing regularity.

The Eighth Doctor's volatile timeline and frequent bouts of amnesia may account for the fact that, while he was having adventures between book covers, he was also having an entirely unconnected series of adventures in the **DWM** comic strip, beginning with *Endgame* in October 1996. The strip was edited by Scott Gray, who was greatly enthused by the prospect of *Doctor Who* returning as a TV series. But when it failed to materialise, the comic strip created its own parallel dimension. "I always thought of it as a comic that happened to feature a character from a TV show," Scott recalls. "Aside from the obvious element of not having to worry about a budget, the biggest difference was – and still is – being able to change the length of the stories. We did one-parters, four-parters and even a ten-parter. That's a luxury no other form of *Doctor Who* ever enjoys: being able to let a story expand to its natural size. And we had proper cliffhangers too!"

Undoubtedly the most memorable cliffhanger of all was the end of *The Final Chapter* by Alan Barnes, published in June 1998. In order to *prevent* the destruction of Gallifrey, the Eighth Doctor has to wire himself into the heart of a time machine. He tricks his companions into getting in the TARDIS so it can take them home, then regenerates into a new incarnation…

Or does he? No, he doesn't, but for a while **DWM** readers genuinely believed the magazine had created its own Ninth Doctor; the same feeling of shock and delight that TV viewers would later experience when *The Next Doctor* (2008) and *Fugitive of the Judoon* (2020) pulled a similar trick.

This wasn't the only way the comic strip anticipated the TV series. *A Life of Matter and Death* (1997) has the TARDIS taking on a humanoid, female form; in *The Glorious Dead* (2000) the Doctor has a vision of being a mortal married man (another memorable cliffhanger), while *Children of the Revolution* (2002) features religious Daleks. The final Eighth Doctor story, *The Flood* (2005), also anticipates the TV series (ghostly Cybermen and the Doctor absorbing the Time Vortex), but as it was intended to dovetail into the TV series, this shouldn't come as a surprise.

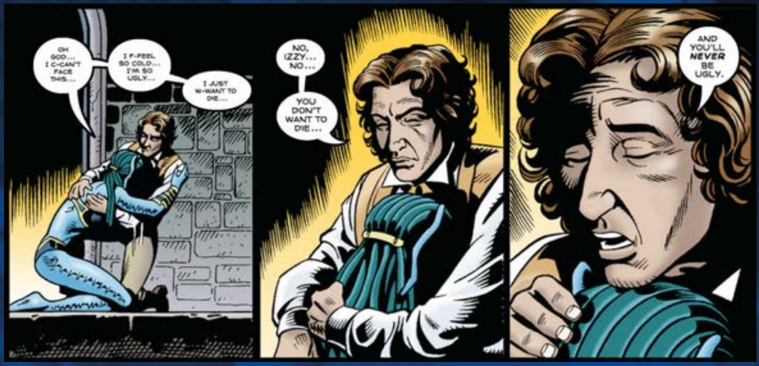
BIG FINISH
DOCTOR WHO
STORM WARNING
R101
STARRING
PAUL McGANN

"I wanted *The Flood* to be the biggest story we could possibly do; a full-on invasion of Earth, which was something I had never written before," says Scott. "A *public* invasion, which was new to *Doctor Who*, although it became very common in the TV series. We didn't do a regeneration, but *The Flood* was still a decent summation of the Eighth Doctor's character. He gives up the power of a god so he can save someone's life (not even the life of somebody he considers a friend), and then he strolls off into the sunset."

This more modern approach to *Doctor Who*, in particular the Doctor's relationship with his companion, was taken even further in Big Finish's range of Eighth Doctor audio adventures that began with *Storm Warning* in 2001. While some of his early stories were quite traditional (*Sword of Orion* and *Minuet in Hell* were reworkings of stories from the amateur 'Audio Visuals' range of the 1980s), by the second series in 2002 they were exploring darker themes like suicide (*The Chimes of Midnight*) and grief (*Neverland*).

In the series' heartbreaking finale, the Doctor has to choose between the life of his companion, Charley, and saving the Web of Time. For the first time we hear the Doctor tell his companion that he loves her, and she tells him that she loves him too. "You have to remember that →

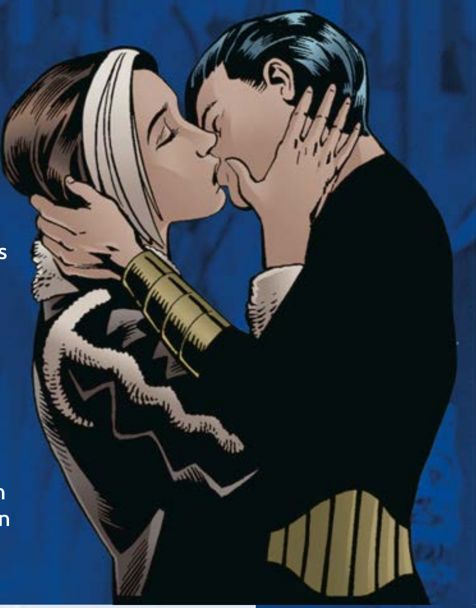
VERY MARVELLOUS


OH GOD... I C-CAN'T FACE THIS...
I F-FEEL SO COLD... I'M SO UGLY...
I JUST W-WANT TO DIE...
NO, IZZY... NO...
YOU DON'T WANT TO DIE...
AND YOU'LL NEVER BE UGLY.

Where the **Doctor Who Magazine** comic strip most anticipated the TV series was in telling entirely character-led stories, such as *Beautiful Freak* (2001).

"We certainly tried to show the emotional impact that the adventures had on the characters," says editor Scott Gray. "Not just [the companions] Izzy, Fey, Kroton and Destrii but also the Doctor. That felt important to do. We all wanted the stories to have some proper emotional weight to them. It wasn't something that 20th-century *Doctor Who* had spent a huge amount of screen time on, but it was a big component of the series when it came back."

Most significantly, with Izzy *Doctor Who* had its first lesbian companion. After the gay kiss in 2003's *Oblivion*, reader Russell T Davies was moved to write in, describing it as: "A very marvellous thing, and important (maybe more than you know)… [it] will be remembered for decades to come."

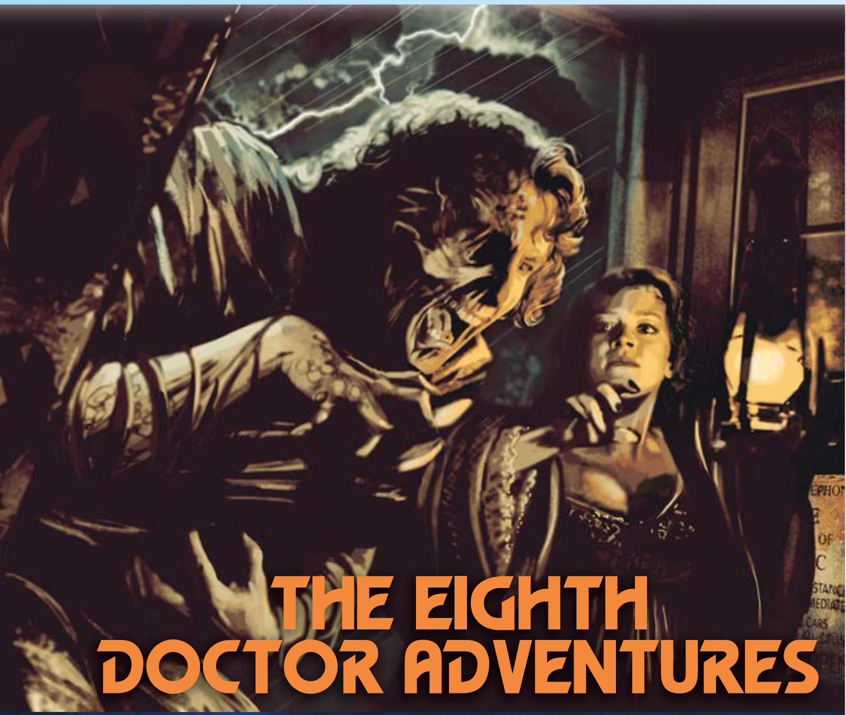


Top left: The Eighth Doctor apparently regenerates in Part Four of the **DWM** comic strip *The Final Chapter* (1998), written by Alan Barnes, with pencils by Martin Geraghty and inks by Robin Smith. The likeness of the 'Ninth Doctor' was based on actor Nicholas Briggs.

Top right: The Doctor tries to comfort Izzy Sinclair in *Beautiful Freak* (2011), written by Scott Gray, with pencils by Martin Geraghty, and inks and colours by Robin Smith.

Above: Izzy and Fey Truscott-Sade kiss goodbye in the sixth and final part of *Oblivion* (2003), written by Scott Gray, with pencils by Martin Geraghty, inks by David A Roach and colours by Adrian Salmon.

Left inset from top: *Storm Warning* (2001, the first Eighth Doctor audio drama from Big Finish) starring Paul McGann as the Doctor and India Fisher as his companion Charley Pollard.



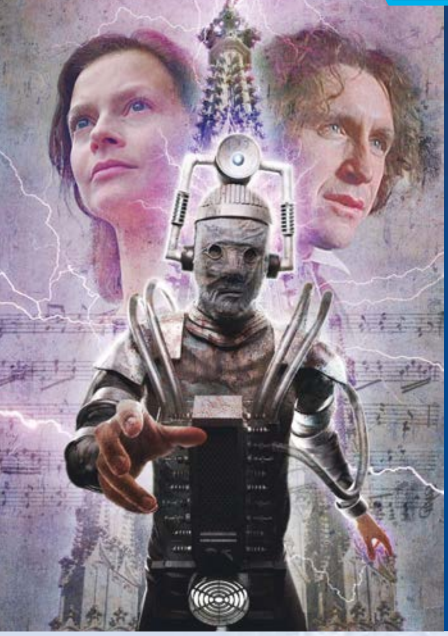
THE EIGHTH DOCTOR ADVENTURES

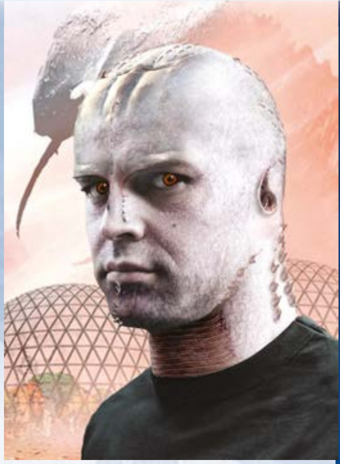
Doctor Who's return to television in 2005 didn't put an end to the Eighth Doctor's journey. Quite the opposite; he was launched in a new series of adventures broadcast on BBC Radio 7, with a new companion in the form of Lucie Miller (played by Sheridan Smith).

These stories adopted the faster pace of the TV series, usually consisting of two 25-minute episodes, and guest-starred numerous actors who would later feature in the TV series, including Sanjeev Bhaskar, Bernard Cribbins, Art Malik, Ian McNeice and David Warner. The adventures also occasionally prefigured the TV series, for example by having the Doctor meet Mary Shelley and her friends at the Villa Diodati in *Mary's Story* (2009), followed by an encounter with a chess-playing Cyberman (2011's *The Silver Turk*).

With the *Dark Eyes* series in 2012, the format moved even closer to the TV series, with 45-minute episodes and ongoing story arcs. From the second *Dark Eyes* series the Eighth Doctor was accompanied by Liv Chenka (played by Nicola Walker), while the third series featured a guest appearance by Sacha Dhawan.

Since then, the Eighth Doctor's adventures have continued in the series *Doom Coalition* (2015-17), *Ravenous* (2018-19), *Time War* (2017-) and *Stranded* (2020-), with the Doctor encountering numerous friends and foes, including River Song, Winston Churchill, the enigmatic Curator, Andy Davidson, the Eminence, the Eleven, the Master, the Weeping Angels, the Valeyard, even the Kandy Man.





Far left: Brian Williamson's artwork from DWM 410 of a 'Frankenstein's monster' version of the Doctor and Mary Shelley, illustrating the 2009 audio adventure *Mary's Story* by Jonathan Morris.

Left: The alien C'rizz, played by Conrad Westmaas, joined the Doctor and Charley on their travels in *The Creed of the Cromon* (Big Finish, 2004). Art by Steve Johnson.

Below left inset: Sheridan Smith played the Eighth Doctor's companion Lucie Miller; Nicola Walker plays companion Liv Chenka, most recently heard in *Stranded 2* (Big Finish, 2021).

Bottom left: Mary Shelley (played by Julie Cox) joined the Eighth Doctor on a number of adventures, including *The Silver Turk* (Big Finish, 2011) by Marc Platt. Cover art by Alex Mallinson.

Bottom right: Paul McGann as the Doctor, in the costume he first wears in *Dark Eyes* (Big Finish 2012).

→ the writers were mostly kids of the 1960s and 70s," recalls Gary Russell, producer of the range. "So it was only natural that our takes on *Doctor Who* would reflect our, mostly shared, storytelling that had matured and shaped itself as we matured and shaped ourselves."

Gary was determined that the audios should "stand on their own two legs" without the need for a TV series, and should tell stories that couldn't be told on TV (such as 2004's experimental two-hander *Scherzo*). "I assumed that if the show was to come back, the likelihood of the Eighth Doctor being there was pretty small, certainly not enough to colour my judgment."

This led to his decision to trap the Doctor in a 'divergent universe': "It stretched the creativity of the writers and meant that I had a Doctor and two companions with no set-in-stone departure to build towards. Whatever we did in the new universe would have no bearing on 'canon' because these were new characters, so no one could say 'Don't forget, she has to marry Yrcanos' or 'Don't forget, she joins a leper colony' about C'rizz and Charley and, really, about the Doctor. It was freeing not to have to make the Eighth Doctor audios fit into the restrictions of Doctors Five, Six and Seven. But that particular rug got yanked out from under my feet more swiftly than I expected, and so they came home. To underscore that, I put them straight up against Davros and Daleks."

What pulled that rug out from under Gary's feet was, of course, the return of the TV series in 2005. And, rather incredibly, a few years later Paul McGann returned to our screens in *The Night of the Doctor* (2013) to provide a bookend to his era – and to name-check his companions from the Big Finish range before he went. It's almost as if the Eighth Doctor had come full circle, back to where he started, after all his adventures in the other worlds of *Doctor Who*. **DWM**

ARTHUR **DARVILL** • JOANNA **VAN KAMPEN** • TERRY **MOLLOY**

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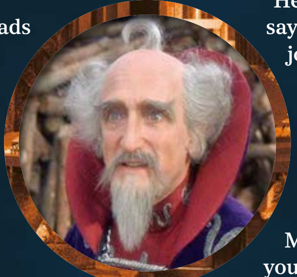
HARRY WHO?

NICK SETCHFIELD talks to **HARRY VAN GORKUM**, the actor who was very nearly cast as the Eighth Doctor.

Opposite page: Harry Van Gorkum – the man who *almost* played the Eighth Doctor in the 1996 TV movie.

Right inset from top: Actors considered for the role of the Doctor over the years have included Bernard Cribbins (seen here as Wilf in Part Two of *The End of Time*, 2009-10); Richard Griffiths (pictured as Henry Crabbe in *Pie in the Sky*, 1994-97); and Ron Moody (pictured as Merlin in *The Spaceman and King Arthur*, 1979).



We all know the 'Lost Doctors'. John Hurt's grizzled warrior, Jo Martin's formidable agent of the Division. All those Timeless Children and teasing glimpses of past selves in the 1976 story *The Brain of Morbius*.

Then there are the Doctors who flash psychic paper in the face of canon, insisting on their credentials: Peter Cushing on the big screen, Trevor Martin on the stage, a hippie Merlin in the books.

But there's a whole other pantheon of unseen incarnations, hidden in the cracks behind the scenes. Those actors who came tantalisingly close to TV's most coveted role. Ron Moody, Bernard Cribbins, Richard Griffiths, Ben Daniels. Countless other names, some stellar, some more modestly known. These are the true parallel-universe Doctors, the ones we have to build in our heads from hearsay and imagination.

Harry Van Gorkum came closer than most, only to have the TARDIS key taken away at the final moment. How must it feel to know you were within a whisker of pop-culture immortality, only to find yourself an elusive footnote in *Doctor Who* history?

"There are only two roles in the world where, if the phone goes, and you've got it, overnight your life has changed," says Harry, who nearly starred as the Eighth Doctor in the 1996 TV movie. "There's James Bond and Doctor Who."

A British actor, Harry had relocated to America in the early 1990s. "I was determined to break in there. One of my first jobs was a show called *First Time Out*, a half-hour comedy on the Warner Bros network. I was playing a crazy, womanising Beverly Hills hairdresser called Freddy, very flamboyant, with long hair. During that period I got an audition for *Doctor Who*.

"I didn't realise until afterwards how many people worldwide they'd been seeing for this part. Everyone who was hot at the time was up for it. There were some crazy names – John Sessions, Robert Lindsay. I had no idea. I just thought it was this local American production. It was a pilot, and I'd been up for pilots before. But it was *Doctor Who*, so I was really excited about it."

As Harry recalls, he initially auditioned for producer Philip David Segal, then read again for director Geoffrey Sax. "It was a lovely speech they prepared. It was basically a soliloquy – I think I was talking to the Master – that summed up the Doctor, the fact that he almost had multiple personalities. I've done a lot of Shakespeare, and I've always loved playing with a soliloquy."

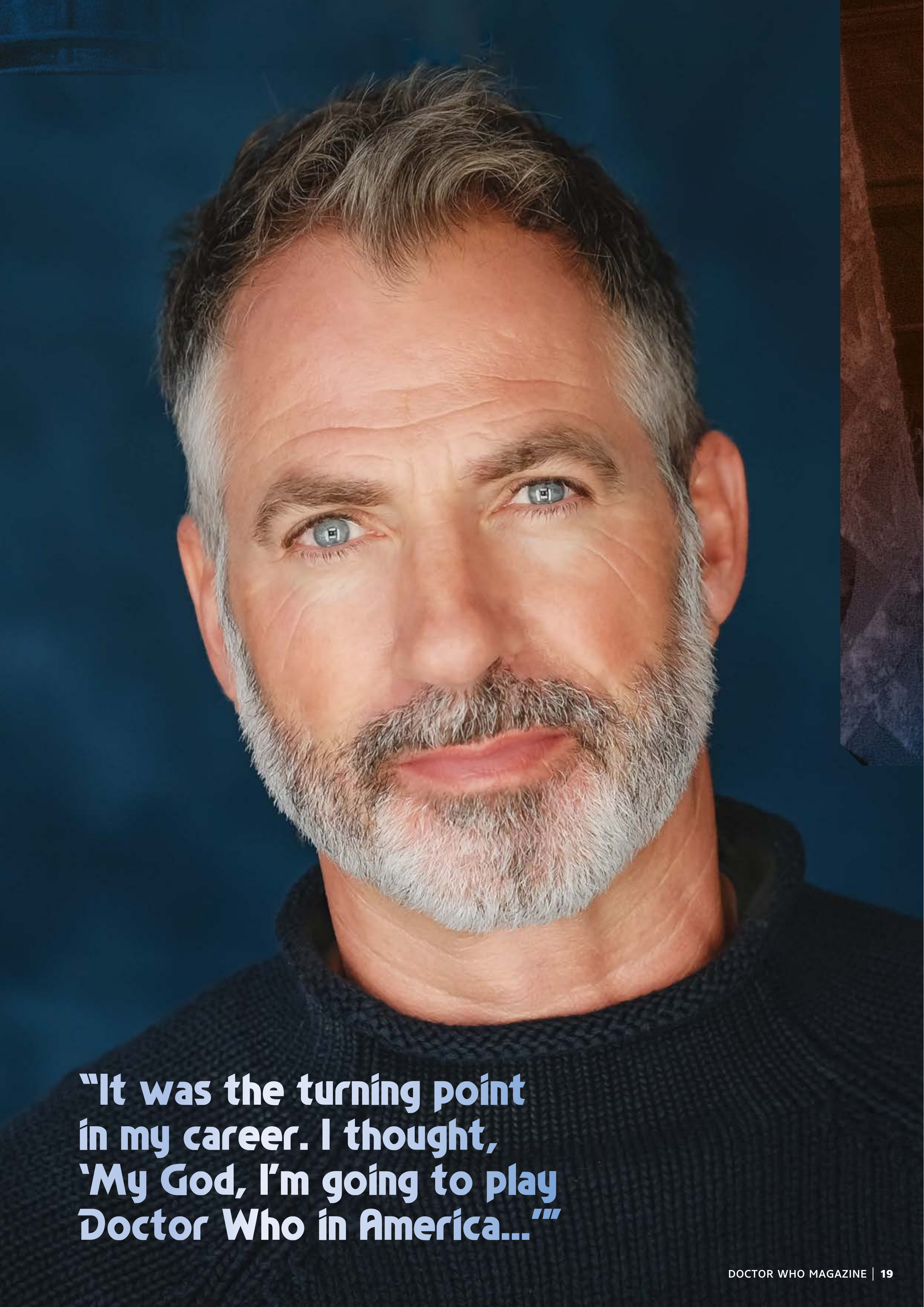
Impressing Segal and Sax, Harry was invited to workshop the scene before auditioning in front of Fox network executives, who would need to approve this crucial casting choice. "We probably spent at least two hours just going through it," he remembers, "finding the colours, finding the changes, the tempo. It was a really creative process. The Fox audition was glorious because they had a small stage with a kind of auditorium, so it was like being back in the theatre again. I just had a field day with the scene.

"And I loved playing Doctor Who. It's such a rich character. At one point you can be very dramatic and serious – 'You've got to save the world!' And then you're asking, 'Have you seen my Jelly Babies?' It's that lovely juxtaposition of a character."

Hearing Harry say those lines – and not just say them but play them – is momentarily jolting. It's as if one of those parallel-universe Doctors has briefly broken into our own reality.

Harry soon learned how his take on the Doctor had been received. "I went back to my trailer, because I was shooting *First Time Out*. An hour later the phone goes. My agent says, 'Harry, I've got some news for you. You've got *Doctor Who*. Everyone loved →

Below: In March 1994 a number of actors auditioned to play the Doctor in the TV movie. They included Richard Hope, Mark McGann, Christopher Bowen, Paul Bown, Christian Burgess, Liam Cunningham, Andrew Bicknell, Tony Slattery, John Sessions and Rob Heyland.



“It was the turning point in my career. I thought, ‘My God, I’m going to play Doctor Who in America...’”

Right: Geoffrey Sax, director of the TV movie.

Far right: Daphne Ashbrook (who played Dr Grace Holloway), producer Philip David Segal, and Paul McGann – the ultimate choice for the Eighth Doctor

Below inset: Alan Yentob was the Controller of BBC 1, and had a say in who should play the Doctor.

Bottom: Paul McGann auditions for the TV movie on 12 September 1994.

POLICE PUBLIC CALL BOX

→ you. Everyone said, 'This is fantastic – we've found him.' And I couldn't believe it. I remember I fell to my knees in my trailer and kind of collapsed. I had a bit of an emotional moment. It was the turning point in my career. I thought, 'My God, I'm going to play Doctor Who in America...'

"Then the nightmare started."

An hour later Harry's phone rang again. This time his agent told him he would have to perform the scene once more, this time on tape. "So I went back in. Geoffrey Sax and Philip Segal said, 'Now we've got to sell you to the BBC.' I said, 'What do you mean?' They said, 'We called up the BBC and said, 'We've finally found Doctor Who.' And Alan Yentob [controller of BBC1] said, 'Well, who is it?' They said, 'Harry Van Gorkum.' And he said, 'Harry who? Never heard of him!' So I had to put myself on tape for the BBC, so they could agree that I was the right person for it.

"We were going to start filming in Vancouver in early January. They were talking about going up to look at the sets, starting to think about wardrobe, my hair. I think they were so relieved that they'd found someone that everyone agreed on. They'd found other people and not everyone had signed off on them. There are so many people to please with this part. They told me, 'You make it quirky and interesting and dangerous, and that's something which is really hard to do.' Universal and Fox had signed off on me. Philip Segal and Geoffrey Sax said, 'We need to do one more thing before we can offer it to you officially.' And the one more thing was having the BBC sign off on me."

Ultimately the role was given to Paul McGann, who was the BBC's preferred choice for the Doctor. Harry was in the UK when he got the news.

"I was ready to fly from England straight to Vancouver," he recalls. "And then around two days before Christmas I got a call from Philip Segal. He said, 'This is the worst phone call I've had to make. This is going to happen a few times in your career, because you are very good but you haven't got the name behind you. You haven't had your big break yet.'

> **"I got a call from Philip Segal. He said, 'This is the worst phone call I've had to make.'"**

WHO DO YOU THINK YOU ARE?

“What I loved about the character was that you could do these pivotal turns in an instant,” says Harry, explaining how he would have approached the Doctor. “You didn’t ever have to play him one note for any more than four or five beats.

“With *Doctor Who* you can always change him, you can always bring in another flavour. He’s been around for 950 years. He’s seen things that no one else has ever seen, he’s done things that no one else has ever done. He’s had experiences that no one else has even dreamt of. So he can draw on all that, and he can have that courage. Ultimately Doctor Who should never be scared, because he’s been there before, a hundred times before. He’s got the tools. He wants a major incident so he can step up and do it again. That’s his buzz, that’s his drug.”

And according to Harry, any actor playing the Doctor needs that courage too.

“Every Doctor is different, because they let the actor free. And that’s a very rare thing. You’ve got to be really brave to play the Doctor, because you’ve got to go beyond that line. There’s an acting line of safety. You can stay within the box or you can step out of it and just go crazy. With the Doctor you step out of the box. You have to. It’s a gorgeous part to play.”

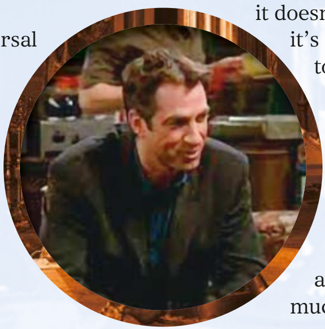
Left: Sarah Jane Smith (Elisabeth Sladen) tries to reason with the newly regenerated Doctor (Tom Baker) in Part One of *Robot* (1974-75).

“So that was it. I was absolutely crushed. I flew back to America and not to Vancouver.”

It wasn’t, however, the last time that Harry would encounter Sax and Segal, the men who had so nearly changed his life. “Around five months later my agent called me and said, ‘They’ve invited you to the premiere of *Doctor Who*.’ I said, ‘I’m not going to that!’ My agent said, ‘Well, they’ve both asked you to be there. And it’ll be very good of you if you were to go.’ I said, ‘OK, if they’ve asked me,’ because I really respected them.

“I think it was on the Universal lot. There was a red carpet there, and the TARDIS outside, and a lot of *Doctor Who* fans. So I waited right until the lights were going down before I walked in. And as I walked down the aisle I saw movement out of the corner of my eye. And Philip Segal and Geoffrey Sax both ran up and hugged me.

“Years later I was working on another production, and one of the gaffers was wearing a *Doctor Who* cap from that film, with the logo on. He’d worked on it. I told him the story and he said, ‘Ah, that explains it! On the first day of filming the producer and the director both wore t-shirts saying HARRY WHO? No one understood what it meant!’”



Below left inset: Harry Van Gorkum as Don in a 2002 episode of *Friends*.

While he lost the starmaking part of the Eighth Doctor, Harry went on to build a career in America, earning credits on high-profile TV fare like *24*, *Seinfeld* and *Friends*, along with such movies as *Batman and Robin* and *The Mortal Instruments: City of Bones*. In 2000 he headlined his own series, *The Fearing Mind*, alongside *Battlestar Galactica*’s Katee Sackhoff. And, ironically, he was even interviewed for that other life-changing role, James Bond.

“That was just terrifying!” he says, laughing. “They asked me, ‘Why do you think you should be James Bond?’ And I just went off. I just started babbling about how my grandmother always thought I was a potential James Bond. I was so nervous I had an out-of-body experience. I went up to the corner of the room and looked back at myself, telling myself to shut up, stop babbling!”

So how does Harry look back on his brush with the Time Lord? “I’m not bitter about it at all,” he reflects. “I was mortified at the time, but that’s the career I’ve picked. You get close to parts. Until you get that big break, until you get on that A list, it doesn’t matter how good you are, it’s a case of ‘Do the people want to come and see you or not?’ I wasn’t known. I’d done *First Time Out* and that was it. So it would have been putting a total unknown into the part.”

Perhaps there’s an upside to not trading your anonymity for a role, however much a dream job. “I was on a soap opera in Manchester years ago,” Harry confides. “I was invisible in the city for the first six months; I could go to any nightclub, I could go to any bar. Then the night my first episode aired suddenly everyone knew me and knew my character, so I couldn’t be me anymore. And that was just a small taste of it.

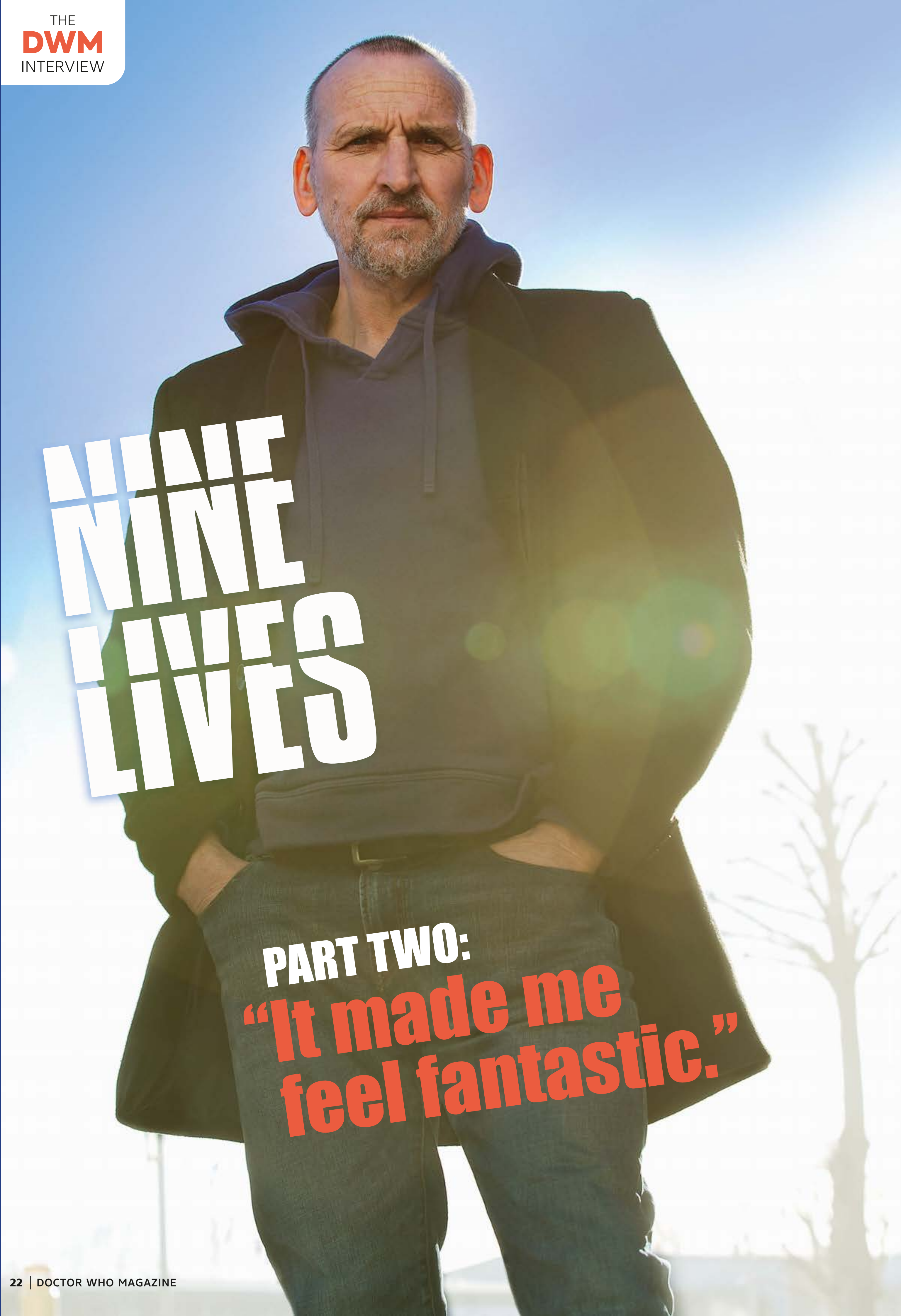
“The great thing about *Doctor Who* now is, I watch it with my two girls, who are nine and seven. We started with the Chris Eccleston ones and we’ve gone all the way through to Jodie. Every night we sit down and watch it. And they are absolutely hooked. In fact, one of my daughters wears the *Doctor Who* cap I got from that guy. They know I was close to getting the part. They can’t believe it!”

Twenty-five years on, Harry may just have absorbed a smidgen of genuine regenerative energy…

“I recently did the *Who’s the Best* podcast with Sylvester McCoy. He would have regenerated into me, of course. When I told him this story he got his car keys out and said, ‘Here you go, here’s the key to the TARDIS. You deserve it!’” **DWM**

Below right: Rae Allen (as Lucy Fearing), Katee Sackhoff (Lenore Fearing), Susan Gibney (Cynthia Fearing) and Harry Van Gorkum (Bill Fearing) in *The Fearing Mind* (2000-01).

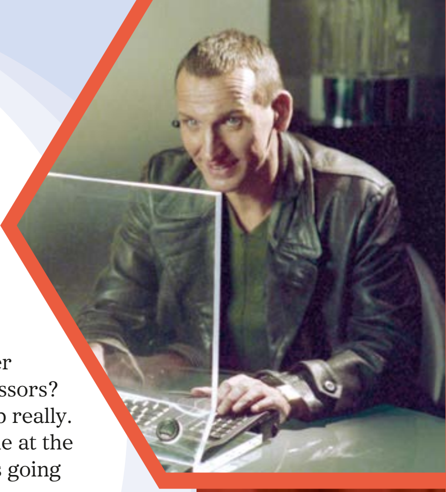
Bottom: Sylvester McCoy (as the Doctor) receives direction for the TV movie regeneration sequence from Geoffrey Sax.



NINE LIVES

PART TWO: "It made me feel fantastic."

Previously, **CHRISTOPHER ECCLESTON** explained why he decided to return to the role of the Doctor for Big Finish. In the concluding part of this interview, he tells **GRAHAM KIBBLE-WHITE** where he thinks the Ninth Doctor should go next.



Although Christopher Eccleston seems hesitant to take a general view of his time on the TV series, he does acknowledge that his interpretation broke down a perception that the character was somehow upper class.

"You can trace that in all of my work," he says. "It was very important to me. One of the reasons I didn't like the show when I was a kid was I couldn't put myself in that role. I know Tom Baker [whom he referred to, last issue, as 'the master' when it comes to *Doctor* Who] is a scouser, but he certainly didn't sound like one to me. The series seemed to be saying that if you're white and you're middle class, you have ownership of intellect and science, humanity...

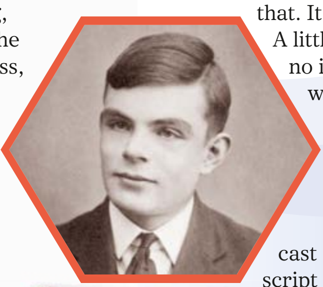
"So, it was important to me, particularly as I come from Manchester – and without Alan Turing, a great Mancunian, we wouldn't have won the Second World War. Without Anthony Burgess, we wouldn't have A *Clockwork Orange*. Both Mancs. Both northerners from a working-class background. It was important, very important. And I do think, yes, in doing that it created a shift away. It's what my mum and dad told me to do. Be proud of where you come from."

Was this also why he resisted the rather Byronic wardrobe choices of his predecessors? "Yeah. I just wanted to get on with the job really. I didn't want people whistling my costume at the end of the series. It was just about what's going on in his two hearts and his head."

And yet, despite his stripped-back look and approach, the Ninth Doctor did pick up some trappings. Nicholas Briggs' script for the opening Big Finish box set, *Ravagers*, finds a clever, throwaway reason for its first deployment of "fantastic".

"Yes, it was nicely done – and it made me *feel* fantastic."

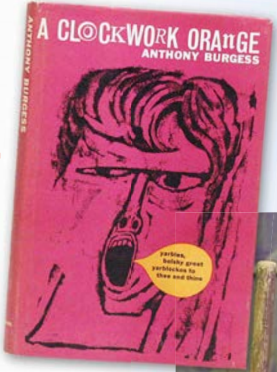
It doesn't seem as if Chris felt there was any weight resting upon that word. To **Doctor Who Magazine**, it would be akin to a new 007 having to utter "My name's Bond..." He laughs. "Ha! Probably! I'd never thought of that. It's a little more gauche than that, isn't it? A little more... But no, it's nice. It's nice. I had no idea I used that phrase, but one of the writers on *Doctor Who* decided that I did and gave it me."



Writing in his 2019 autobiography, *I Love the Bones of You*, Chris talks about how, in 2006, he joined the cast of NBC's *Heroes* and didn't realise his script had specifically included a "fantastic" as a reference to *Doctor Who*.

"They tried to make me wear a scarf as well!" he says now. "I stood in a costume fitting and they said, 'And then you're going to wear this scarf.' I said, 'No, I'm not.' They were like, 'What?' I said, 'No, I'm not wearing a scarf.' If you're trying to create a new →

> **"I just wanted to get on with the job really. I didn't want people whistling my costume at the end of the series."**



Opposite page: Christopher Eccleston is returning as the Doctor for a series of audio adventures from Big Finish.
Photo © Tony Whitmore.

Top: The Doctor converses with his old enemy via a computer link in *Dalek* (2005).

Above left insets from top: Computer genius Alan Turing; the first edition of Anthony Burgess' novel *A Clockwork Orange* (1962).

Far left: A publicity photo of the Ninth Doctor.

Left: Claude (Christopher Eccleston) and Peter Petrelli (Milo Ventimiglia) in the NBC series *Heroes* (2006-10).

Right: The Doctor takes Rose (Billie Piper) on a trip to the far future in *The End of the World* (2005).

Below: Joe Ahearne directs Chris on the set of *Dalek*.

→ character, why are you going to...? How are you going to...?" And then he puts on a deep, pompous voice. "*Unless we're getting incredibly meta about it.*"

In a departure from the TV series, there's no one accompanying the Doctor in these Big Finish audio adventures. No Rose to tease out new aspects of the Time Lord. "Yeah, the feminisation of *Doctor Who,* I would call it," Chris interjects. "[TV showrunner] Russell T Davies' great strength was to really elevate the female in *Doctor Who*. I think Russell writes brilliantly for women."

However, there will be companions of a sort.

"So far, we've only had temporary assistants that he meets within the adventures. And that's a very positive thing for me, coming back to the character. It gives me more room to explore him. I'm going to be recording an episode shortly where he's questioned by the Brigadier [played by Jon Culshaw] about why he's travelling alone – and he shuts it down very firmly. So there may be stuff going forward where we address that.

"I remember when I decided to play the Doctor, when I decided to put myself forward for the role, I thought – and I think I've said this before – 'Time Lord, falling through time. What's the essential element? The essential element is that he's never at home, he's lonely.' And I thought I could do that. Alongside his joy – this longing for home, this longing for companionship which is never quite fulfilled. In a way, that's the human condition, isn't it?"

And in addition to that humanity, there's also the – let's not mince words – *nonsense* that's part of *Doctor Who*. The quasi-cerebral sci-fi beats wrapped up in every story. How does he find his way through the unreality of it all?

"Well, that was, I think, why they needed me [back in 2005]. The show had been dormant for a long time. And I, for whatever reason – probably imposed by outside forces rather than something I can lay claim to – had done a lot of drama, which was regarded as having integrity and realism and gravitas. So, I mean, that's the job of it."

As well as bringing a kind of credibility, Chris has always been very aware of *Doctor Who*'s audience.

"I always felt that, most importantly, this is a children's show. Children, as we know, are far more intelligent than adults. Far more instinctive, have got a much greater nose for truth and lies. And you have to convince them as the Doctor that these things are happening. And also that, ultimately, they will be safe. There's a double-headed thing going on. Part of the joy of it is persuading people that the pepper pot is actually terrifying."

There are no pepper pots to contend with just yet, but the upcoming stories Chris has recorded do include an encounter with the Cybermen. This kind of thing is manna for the fans...

"Yup!"

But does it have any deeper meaning for Chris himself, that he's intersecting with parts of *Doctor Who*'s history?

"It means something to me because of the writing, really. But I'm not somebody who wades about in the canon in that sense. I'm glad if it pleases the fans, but when I work on the show, I'm always keen for a new alien to be created. For a writer to be given the opportunity to create something else for the universe, so that we're always attracting new fans. There's a danger with the show that it becomes self-referential; you know, a fanboy thing. And I think the power of it is that it says to writers, 'Let's create an entirely new iconic enemy for the Doctor.' That's what I'm looking to see. It's always about moving forward, isn't it?" →

HEY JOE

Chris developed an enduring relationship with *Doctor Who* director Joe Ahearne, starring in his drama *Perfect Parents* in 2006 – and there may be more to come...

"Well, first and foremost, Joe is a gorgeous human being. When I was attacked so fiercely by the press after leaving *Doctor Who*, Joe stood up for me and wrote to *The Guardian* and said, 'What are you doing?' So he is a decent human being.

"He's also a brilliant director. You look at *Dalek*, there's no fat on that episode. I knew exactly how Joe wanted me to play scenes. Sometimes with a director you don't need them saying, 'Well, I think you had problems with your mother when you were a child.' Sometimes, you need to see where the director is placing the camera, or just having explained to you what his frame is. And that's what I got from Joe. That graphic novel detail.

"He also happens to be great with actors. Billie [Piper, who played Rose] loved him, for instance. And for a number of years now, I've been attached to this extraordinary script he's written which is very genre. It's called *Zodiac Arrest* and it posits a world where globally we adhere to the laws of astrology and the horoscope. It's a very funny, very serious satire on organised religion. And people are terrified of it.

"Joe's a little bit of a visionary, and eventually somebody smart is going to jump on *Zodiac Arrest*, and me and Joe will work together again."

DOCTOR WHO A-B
EUROS LYN
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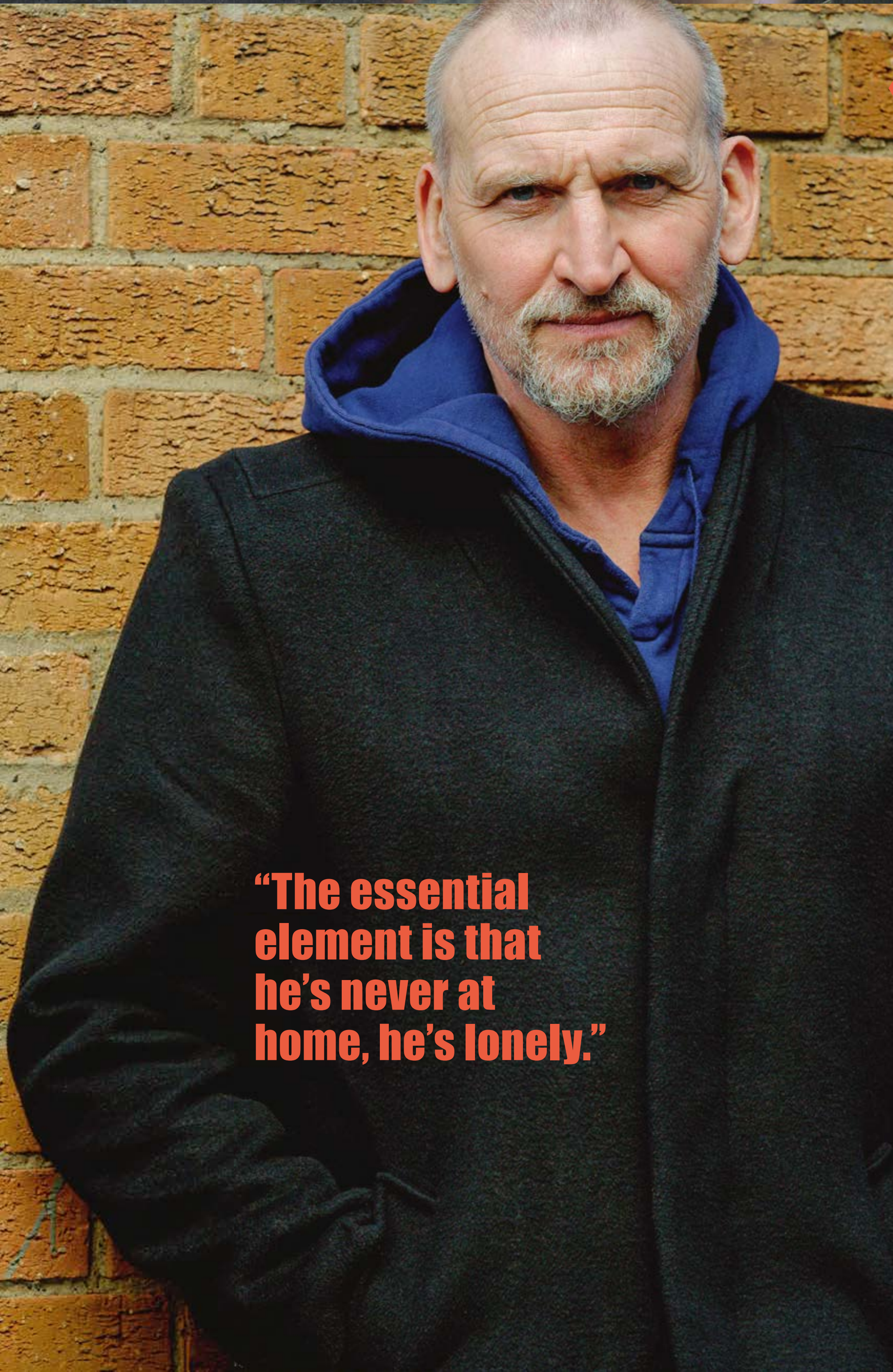


“The essential element is that he’s never at home, he’s lonely.”

Top left: The ‘Metaltron’ continues its relentless advance in *Dalek*.

Top right: Chris prepares to record a scene on the set of *The End of the World*.

Insets above from top: *Our Friends in the North* (1996) starred Chris (as Nicky Hutchinson), Gina McKee (Mary Cox), Mark Strong (Tosker Cox) and Daniel Craig (Geordie Peacock); David Stephens (Christopher Eccleston), Juliet Miller (Kerry Fox) and Alex Law (Ewan McGregor) find themselves in the money in *Shallow Grave* (1994).

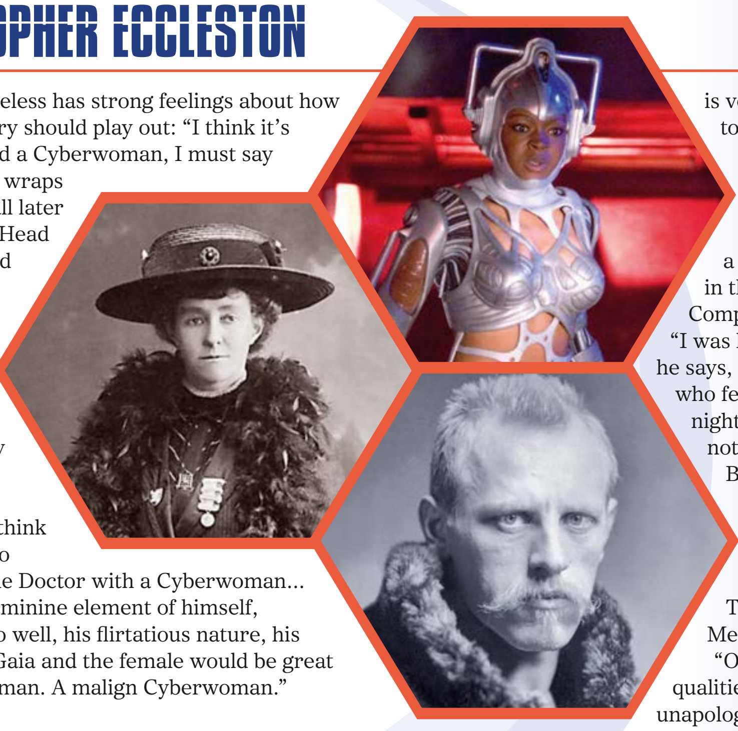
Left: “I always felt that, most importantly, [*Doctor Who*] is a children’s show,” says Chris. “Children, as we know, are far more intelligent than adults.”

Photo © Tony Whitmore.

Inset right from top: Caroline Chikezie as Lisa Hallett in *Cyberwoman*, a 2006 episode of *Torchwood* written by Chris Chibnall; suffragette Emily Davison; explorer Fridtjof Nansen.

Below: A poster for the RSC's 2018 production of *Macbeth*, which starred Niamh Cusack and Christopher Eccleston.

Bottom: The Doctor and Jabe (Yasmin Bannermen) in *The End of the World*.



→ Chris nonetheless has strong feelings about how a Cybermen story should play out: "I think it's high time we had a Cyberwoman, I must say that." (When he wraps up our phone call later on, Big Finish's Head of Marketing and Publicity, Steve Berry, will conspicuously *not* point the actor towards the fact that that this actually occurred in the first series of *Torchwood*.) "I think we really need to address that. The Doctor with a Cyberwoman... that dynamic, feminine element of himself, which he uses so well, his flirtatious nature, his admiration for Gaia and the female would be great with a Cyberwoman. A malign Cyberwoman."

He also has thoughts about people in history his Doctor could encounter. "I would very much like the Doctor to meet Emily Davison, who threw herself in front of the Epsom Derby winner [fatally, in 1913] and was one of the forerunners of the feminist movement and a martyr for it. I think that'd be extraordinary for him to mix with her and Emmeline Pankhurst, and explore that. He is very drawn to the feminine.

RSC
ROYAL SHAKESPEARE COMPANY
MACBETH

"You know, it's great that we now have a female Doctor, and I think we should take that further in the way we look at history. Look at it through a female lens.

"And there is one other person – I've thought about this – who unfortunately is male. There's an explorer called Fridtjof Nansen, who was almost a Norwegian version of the Doctor. He was a great humanist, a human rights activist and a scientist. There would be a very interesting adventure there. He decided to travel to the North Pole [in 1893] in exactly the opposite way everybody else had. So he was very counterintuitive, which I think is very Doctor-ish and appeals to me personally. It's the way that I like to work."

Already lined up for a future adventure is a meeting with Macbeth, a role Chris made his own in the Royal Shakespeare Company's 2018 production. "I was hardly a definitive Macbeth," he says, laughing. "I was a Macbeth who fell off the stage [on the third night of previews], which I'm not sure has been done before. But, yeah, Macbeth is key to my life and career, really. I became an actor because of Macbeth, and to have the Doctor dealing with it... That's a great adventure, that. Meeting Lady Macbeth...

"One of the most beautiful qualities of my dad is he was an unapologetic enthusiast. When somebody else could do something well, he was so generous, and admiring. And that marked me as a child. My dad was quite a tough guy, he was quite taciturn. He was fierce. But if we were in a boozer and somebody stood up and sang, or did a poem or something, he was so..." The thought tails off, but it's reasonable to assume the word left hanging is 'enthusiastic' or 'appreciative'.

> **"It's great that we now have a female Doctor, and I think we should take that further in the way that we look at history."**

"And the Doctor's like that," he continues. "The Doctor has that element. He has that with Shakespeare and with Lady Macbeth, and I love that unapologetic openness and admiration. You know, other people's success is not your failure. I think that's a wonderful part of the message."

It's an aspect that was immediately obvious in the Ninth Doctor when we first met him 16 years ago. Something that connected with viewers – this notion that, should this Doctor ever meet you, he'd be minded to like you. Be interested in what you were about. "Yes! And he's got two hearts, so he'll love you twice as much."

Chris hasn't really spoken about any of this in public until today. Certainly not in a print interview. There was a rare anticipation at **DWM** in setting up this encounter. Now we're at the end of our conversation, that anticipation has transformed into relief. Relief that it's lived up to our expectations. When he talks about his Doctor, and the fans, and the very firmament of *Doctor Who*, it's affection that pours out of Christopher Eccleston. Now, just one word springs to our lips as we wrap up. Thanks, Chris, it's been *fantastic*.

He laughs, allowing us this indulgence. "You're welcome," he says. "Lots of love." **DWM**

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JOE AHEARNE directed more episodes of the 2005 series than anyone else. He talks to **NICK SETCHFIELD** about working with Christopher Eccleston.

Northern Soul

Above: Director Joe Ahearne on the TARDIS set during the production of *Boom Town* (2005).

Below left: *Blue Peter*'s Liz Barker and Matt Baker (in the Ninth Doctor's jacket) interview Christopher Eccleston about the forthcoming series of *Doctor Who*, on 21 March 2005.

Below right: Euros Lyn directs Billie Piper (as Rose) and Eccleston (as the Doctor) on the set of *The End of the World* (2005).

Opposite page: A publicity shot of Christopher Eccleston as Doctor Who.

The Ninth Doctor was a radical proposition. It's easy to overlook that now, given we all know that Russell T Davies' reborn *Doctor Who* would become an instant phenomenon. But just remember the shock of the new in 2005: the brutally cropped hair, the Salford accent, the cracked and battered leather jacket, the battle-damaged psyche. Christopher Eccleston jettisoned so much that had defined the Doctor for decades – and gave the character a whole new jolt of life by doing so.

"We didn't know we were working on a smash hit," says director Joe Ahearne. "No one imagined it would still be running 16 years later. It was a big leap of faith by the BBC to bring it back – and for Chris to do it. Imagine if he'd been the figurehead of a show that had bombed as publicly as that could have done. Russell's one reason why that show is still on the air. And Chris is the other."

Joe directed five episodes of the 2005 series: *Dalek*, *Father's Day*, *Boom Town* and the season-crowning double-punch of *Bad Wolf* and *The Parting of the Ways*. What statement did Eccleston's casting make in that first, crucial year?

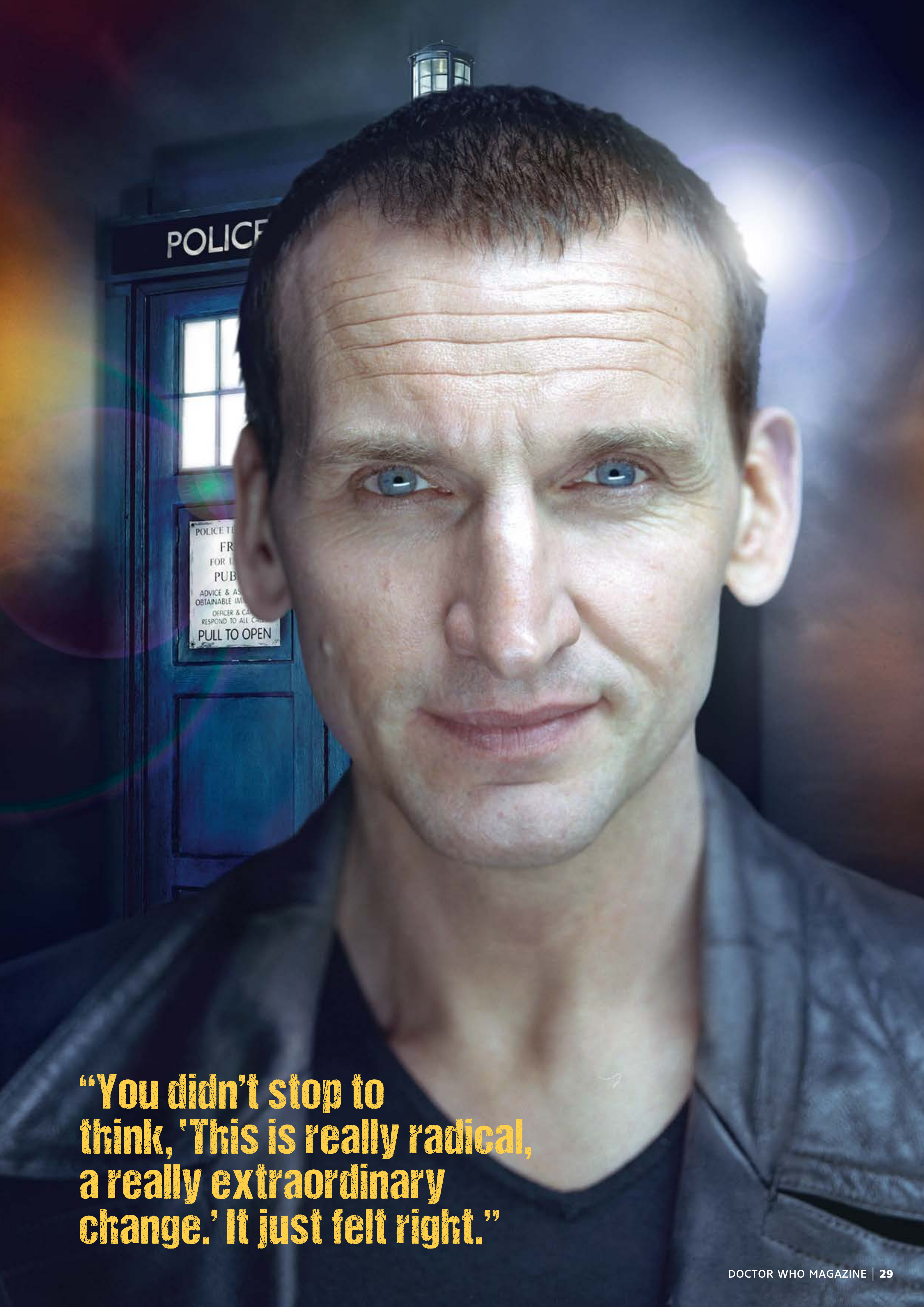
"It just got your attention," he reflects. "You thought, 'Wow, that's a really substantial choice. This is not a light entertainment show.' Not that it's necessarily going to be dark and heavy but it's going to be persuasive. It's treating the property seriously. Not seriously in a po-faced social realism way, just seriously as a piece of drama.

"Looking back, I never really thought of it in terms of class. But Chris is absolutely right, of course – they were all posh geezers, weren't they? There's that brilliant gag in *Rose*: 'If you're an alien, how come you sound like you're from the North?' Now, is that a political line, or is it just a great gag? I don't know. Russell just struck this brilliant tone. It was funny, it was thrilling, a bit dark. And it was completely persuasive. So you didn't stop to think, 'This is really radical, a really extraordinary change.' It just felt right. That's the trick, isn't it?"

Joe and his leading man found themselves fast friends and creative allies. So what clicked between them?

"I think other directors clicked with him as well," Joe is quick to point out. "He got on very well with Euros [Lyn], for instance. I'm not saying anyone else did this but I didn't micro-manage him. I didn't over-direct him. Some famous actor once said, 'Some directors confuse being a director with being your boss.' I think that's a very good note for directors. I don't consider myself to be the boss of the actor or the performance. I want to see what they're going to do and I will work within that.

"There's always a tension between getting a nice shot and making it real for the person who's actually in the shot. Here's an example: the very first day of the shoot on *Dalek* I imagine Chris was trying to work out whether I was going to be a nightmare or not, and I was trying to work out whether he was going to be a nightmare or →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“You didn’t stop to think, ‘This is really radical, a really extraordinary change.’ It just felt right.”

Above left: The Doctor gazes at the head of a Cyberman in a display case, in *Dalek* (2005).

Above right: Later in the same episode he encounters an old enemy.

Below: Christopher Eccleston and Joe Ahearne check the script on location for *Boom Town*.

→ not. It's that thing that always goes on during the first few days. The crew are doing it as well, it's not just him.

"There was a key shot for me on that first day. They're in a museum and there's a Cyberman head in a glass case. It's a very nice bit of fan service, I think they call it. So you have a close-up of Chris looking at this disembodied head. I asked him if he could just look at one of the Cyberman's eyes rather than flick between the two. It's a technical thing – it looks better on camera when there's more of a fixed gaze. Michael Caine talks about this in his acting masterclass.

"So I give Chris this note," Joe continues, "and he said, 'Oh, right, so it's got kind of a dreamy quality?' And I thought, *yeah*. And that's him as a much more experienced actor than I was a director back then, translating a technical note into what he could actually do."

Was Eccleston very much a collaborator on set?

"Totally," says Joe, "because he's being as creative as anyone there, really. He's very focused on the scripts. One of his constant refrains was 'It says in the script that...' Often when you're in the middle of shooting you forget what's in the script. I've even forgotten it on stuff that I've written myself. Chris will always pull you back to the script, at least to the original intention. You can still change it. He doesn't just come in and do the lines. Like all good actors he understands the purpose of the scene and the wider whole."

One memorable scene in *Dalek* sees the Doctor confront what he believes to be Skaro's last survivor. It's a showcase for Eccleston at his rawest and most passionate, stripping away another layer of the Ninth Doctor to expose the open wound of the Time War.

"Russell had given the Doctor such a great backstory and that's a gift for an actor to play," Joe observes. "Chris grabbed it with both hands. We were all gobsmacked watching it. What Chris would do, particularly in big scenes like that – we had some later on in *Bad Wolf* and *The Parting of the Ways* – was try it at different levels. What was really unusual about that scene was that he sees a Dalek for the first time and he completely panics and tries to get out. I think we did a take where he's curled up into a foetal ball. You try all sorts of things before you arrive at what you agree is a happy medium.

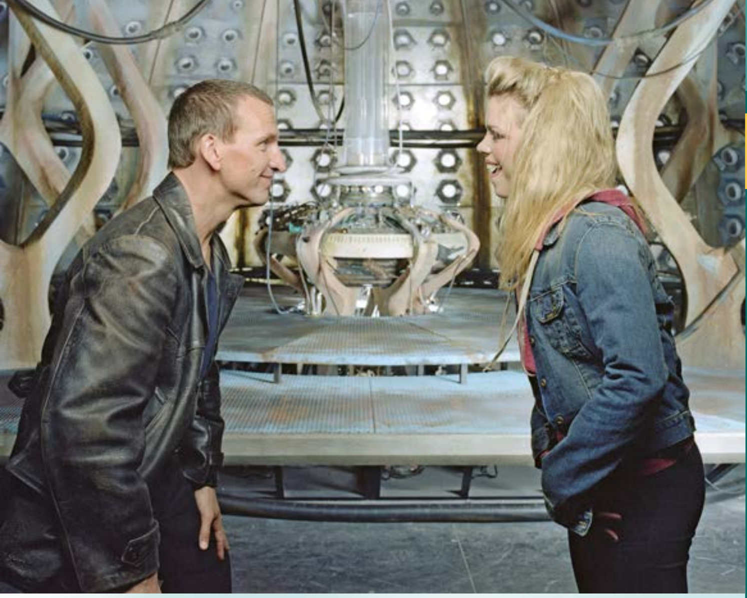
"He's very much in charge. He's in command of his craft so he really knows what he's doing. He's looking for a sounding board and someone to help him. Once you've agreed on what the shape of something is he's absolutely up for doing the mad shots and whatever. But you're communicating what he does first and foremost in a scene like that. Directors are quite selfish people. We want things to look cool because we know people notice that, but you've got to give the actors space to do their bit.

> **"Chris is very much in command of his craft so he really knows what he's doing."**

"There had never really been a sophisticated dialogue scene between the Doctor and a Dalek before," Joe adds, "so there was all that to play with. It's also very strange acting to a metal box. In some ways it was almost like a radio play, with Nick [Briggs, voice of the Dalek] beaming in his lines from elsewhere while also synchronising the flashing lights. I remember the cameraman, Martin Stephens, sidled up to me halfway through that day and said, 'Who did you kill to get this gig?' Because everyone was just blown away by what Chris was doing. It was a thrill to be there on that day."

Eccleston has spoken of the stress he experienced on the 2005 series, and the toll it took on his mental health. Did he share what he was going through with Joe?

"The only thing I was aware of was that his dad was ill during *Dalek*. If memory serves me correctly, during the big confrontation at the end Billie [Piper] and Chris did their shots on different days because Chris was going back and forth to see his dad, who was having surgery. I know that on *Father's Day* there was a whole emergency script on standby in case he couldn't come back. There was a version of *Father's Day* where the Doctor was going



to be trapped in another dimension or something, and you occasionally had his voice. His dad pulled through, fortunately, but Chris was under incredible pressure, apart from all the other normal stuff."

Eccleston left *Doctor Who* after one series. Where does Joe think he would have taken the character if he'd stayed?

"Who knows? That would have been a decision between him and Russell. If he was shooting the second series knowing the huge success he'd had with the role, it would have been a different kettle of fish. What people forget is, he didn't get the opportunity to enjoy what he did on the first series of *Doctor Who*. If he'd done a second series I think he would have enjoyed it more, because he would have known what he'd done had worked, whereas when you're doing it for the first time you just don't know, do you?

"The press were really hard on him when he left. The first episode went out, ten million viewers, a gigantic hit. And then it was all, 'Well, why is he leaving?' In the end I actually wrote a letter to *The Guardian* about it. I'm not usually a letter-writing person but it was infuriating what was going on. I was just reminding people that he had done a fantastic job.

"Even now, 16 years later, we're talking about why he left, when we should be celebrating what he did. I did five out of the 13 episodes and he was great to work with. He was funny. For me the set was really enjoyable. It was an incredibly punishing schedule that he pulled off. It was full-on and hard work but for me it was not fraught at all. The press – what can you do?"

In 2013, as *Doctor Who* celebrated its 50th anniversary, Christopher Eccleston teased that, packing a "sonic and a stair-lift", he might just return for the 100th Anniversary Special – on the proviso that Joe Ahearne agreed to direct it. So would Joe be up for that?

"Oh yes, I'd be totally up for it," he says, laughing. "And maybe he would be by then. He's doing the Big Finish stuff now. One step at a time!" **DWM**

A Different Vibe

After *Doctor Who* Joe Ahearne reunited with Christopher Eccleston on *Perfect Parents*, a one-off drama broadcast by ITV at Christmas 2006. Written and directed by Joe, it was a darkly satirical tale of atheist parents posing as believers to give their daughter a place at a Catholic school.

"We wanted to do stuff together again," says Joe. "I think it ended up being the next thing he did after *Doctor Who*. He could have done anything he wanted, so I was very grateful that he did it. *Doctor Who* was, I think, the third show I'd done in a row which was all-singing-and-dancing green-screen special effects and I just wanted to go back to people talking in a room for a bit. It was a very different show, a very different character, a different sort of vibe.

"I think I wrote it with him in mind. He was certainly the reason why it got made, because it was coming off one of the biggest shows on television. He won a big award for it at the Rome Fiction Festival, so he went to Rome and picked up the award in the shadow of the Vatican – that was quite fun.

"We haven't worked together again since, which is a source of sadness. We want to. We keep talking about it but nothing's materialised yet."

POLICE PUBLIC CALL BOX

Top left: A rare publicity shot of the Doctor and Rose in Series 1 (2005).

Above: Alison (Susannah Harker) and Stuart (Christopher Eccleston) in *Perfect Parents* (2006), directed by Joe Ahearne.

Left: On location in Cardiff Bay, Joe and his crew prepare to record a scene with the Doctor for *Boom Town*.

THE TIMELESS DOCTOR

STUART HUMPHRYES looks back at the life and career of **CHRISTOPHER BAKER**, who played the Doctor for just a few brief moments…

It's October 1975 and Mr Baker is donning his Doctor Who costume for a BBC photoshoot. Pre-production work for *The Brain of Morbius* (1976) is under way and the Doctor's portrait is required. Though probably not the one you were expecting.

Step forward Christopher Baker, production assistant, director and one-time producer who, in the autumn of 1975, found himself immortalised as a bygone incarnation of the Doctor. It was an appearance that would fuel debate over the next four decades, culminating in his unexpected reappearance in last year's season finale *The Timeless Children*.

By the time of his return in 2020, there were certain rules of canon in the minds of many fans. There were regeneration limits, numbers for Doctors and a tidy biography for the titular Time Lord. William Hartnell's incarnation was the earliest Doctor; a President of Gallifrey had said so in *The Three Doctors* (1972-73) and Time Lords are apparently never wrong. Except, of course, Time Lords are frequently wrong. Sometimes they even have their entire collective memories wiped by people like Salyavin (in *Shada*). Occasionally, what they thought to be true is not true at all and, in that regard at least, they're very similar to fans.

So let's crank our time machines back to 1975, when little was known of the Doctor's past. His home planet had only been named as Gallifrey the previous year and had appeared but fleetingly in the final episode of *The War Games* (1969), the opening seconds of *Colony in Space* (1971) and sporadically in *The Three Doctors*. Time Lord mythos had yet to be established. There was no regeneration limit in 1975 and everything was up for grabs.

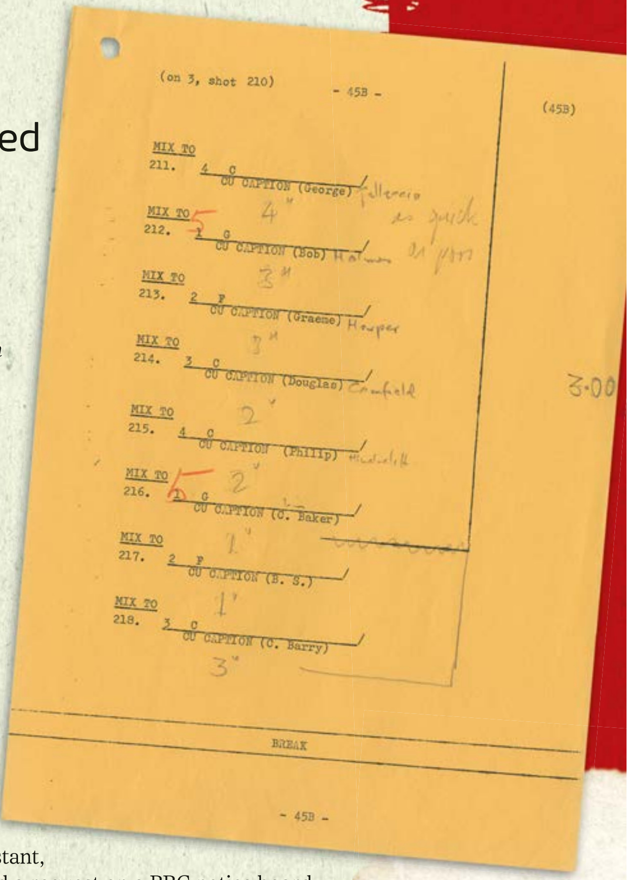
> **"It's true to say that I attempted to imply that William Hartnell was not the first Doctor." PHILIP HINCHCLIFFE**

As far back as 1966, when William Hartnell transformed into Patrick Troughton, it wasn't considered to be the Doctor's first metamorphosis. The rehearsal script for *The Power of the Daleks* makes it clear the character had changed many times previously and had always fought against it. At one point he produces a bracelet and states, "I was wearing this the last time I was renewed." Yet between rehearsal and recording the lines were dropped and the enigma of regeneration retained. Philip Hinchcliffe, the producer of *Doctor Who* from 1975-77, was maintaining this ambiguity in *The Brain of Morbius*. In 1989 he told the fanzine *In Vision*: "It is true to say that I attempted to imply that William Hartnell was not the first Doctor."

With this in mind, the production team sought to lift the veil from the Doctor's past and show some hitherto unseen incarnations during the 'mind-bending' sequence in Part Four of *The Brain of Morbius*. The show's production assistant, Carole Wiseman, placed a request on a BBC notice board for volunteers to play previous Doctors. The hope was that some well-known faces might volunteer, but ultimately only one person stepped forward. The prospective Doctor was Christopher Baker, a production assistant and director working in the BBC's Plays Department. He was based in an office on the same corridor as the *Doctor Who* production team at Television Centre.

Unlike the other people who filled the gaps when Wiseman's appeal proved so unsuccessful, Chris had no connection to *Doctor Who*. The other participants were involved as writers (Robert Holmes and Robert Banks Stewart), directors (Christopher Barry and Douglas Camfield), production assistants (George Gallaccio and Graeme Harper) and producer (Philip Hinchcliffe). But Chris never worked on the show, nor did he attend any conventions; he was never interviewed by magazines and never contributed to any DVDs. At the time of writing, he's the only member of the line-up without a Wikipedia entry. The lack of biographical information or photographs online make him something of an enigma.

In trying to research Chris Baker's life I spoke to many people who knew him – fellow crew members from the BBC drama *All Creatures Great and Small*, actors from the science-fiction series *Star Cops* →



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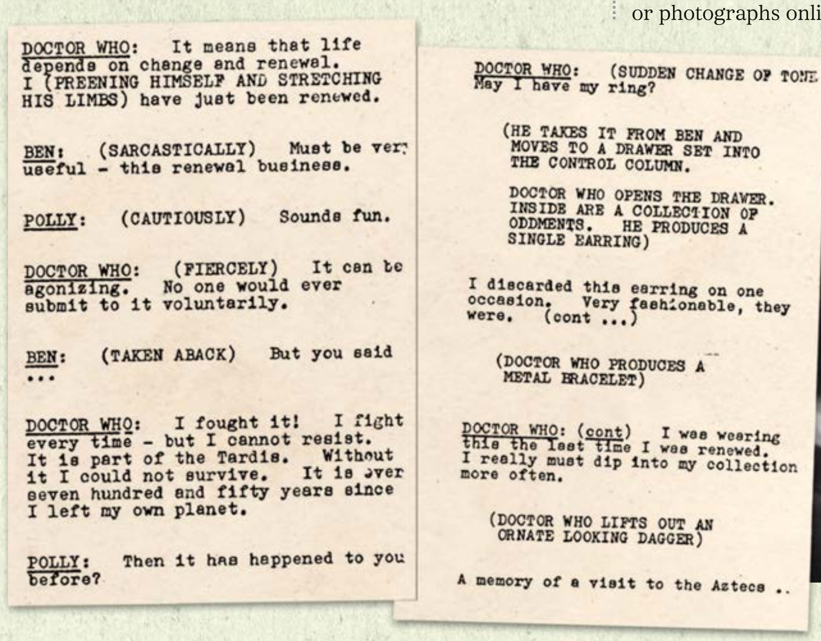


DOCTOR WHO: It means that life depends on change and renewal. I (PREENING HIMSELF AND STRETCHING HIS LIMBS) have just been renewed.

BEN: (SARCASTICALLY) Must be very useful - this renewal business.

POLLY: (CAUTIOUSLY) Sounds fun.

DOCTOR WHO: (FIERCELY) It can be agonizing. No one would ever submit to it voluntarily.

BEN: (TAKEN ABACK) But you said ...

DOCTOR WHO: I fought it! I fight every time - but I cannot resist. It is part of the Tardis. Without it I could not survive. It is over seven hundred and fifty years since I left my own planet.

POLLY: Then it has happened to you before?

DOCTOR WHO: (SUDDEN CHANGE OF TONE May I have my ring?

(HE TAKES IT FROM BEN AND MOVES TO A DRAWER SET INTO THE CONTROL COLUMN.

DOCTOR WHO OPENS THE DRAWER. INSIDE ARE A COLLECTION OF ODDMENTS. HE PRODUCES A SINGLE EARRING)

I discarded this earring on one occasion. Very fashionable, they were. (cont ...)

(DOCTOR WHO PRODUCES A METAL BRACELET)

DOCTOR WHO: (cont) I was wearing this the last time I was renewed. I really must dip into my collection more often.

(DOCTOR WHO LIFTS OUT AN ORNATE LOOKING DAGGER)

A memory of a visit to the Aztecs ..

Opposite page top left and bottom right: The faces of earlier incarnations of the Doctor, as seen in Part Four of *The Brain of Morbius* (1976). From top: George Gallaccio, Robert Holmes, Graeme Harper, Douglas Camfield, Philip Hinchcliffe, Christopher Baker, Robert Banks Stewart and Christopher Barry.

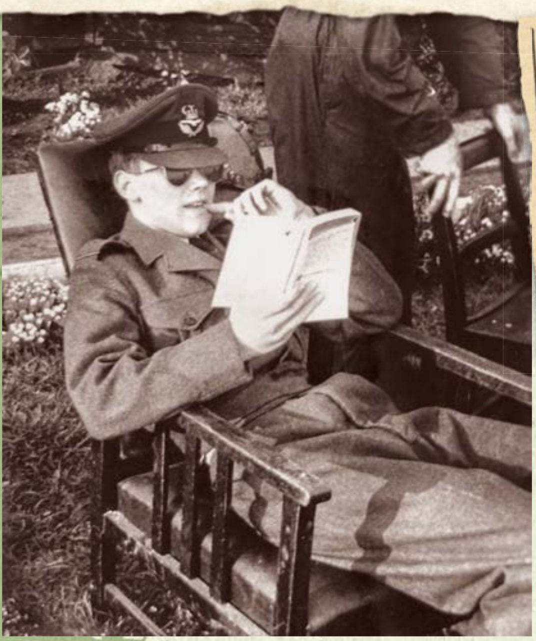
Opposite page top right: One of the photos taken of Christopher Baker – complete with period costume, wig and false beard – for his incarnation of the Doctor.

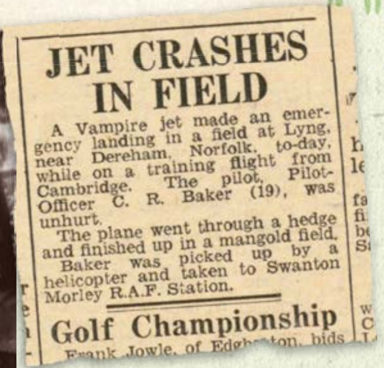
Opposite page bottom left: The shot of Christopher Baker's Doctor, appearing as the Morbius monster (Stuart Fell) and the Doctor (Tom Baker) engage in a mind-bending contest, was briefly seen again in *The Timeless Children* (2020).

Above: A page from the camera script of Part Four of *The Brian of Morbius*, which includes the scene where Christopher Baker's Doctor appeared.

Far left: An early draft of the script of Episode One of *The Power of the Daleks* (1966) suggested that the Doctor's physical form had been "renewed" on more than one occasion.

Left: The Doctor (Patrick Troughton) sees the refection of his previous incarnation (William Hartnell) in Episode One of *The Power of the Daleks*.





JET CRASHES IN FIELD

A Vampire jet made an emergency landing in a field at Lyng, near Dereham, Norfolk, to-day, while on a training flight from Cambridge. The pilot, Pilot-Officer C. R. Baker (19), was unhurt.

The plane went through a hedge and finished up in a mangold field.

Baker was picked up by a helicopter and taken to Swanton Morley R.A.F. Station.

Golf Championship

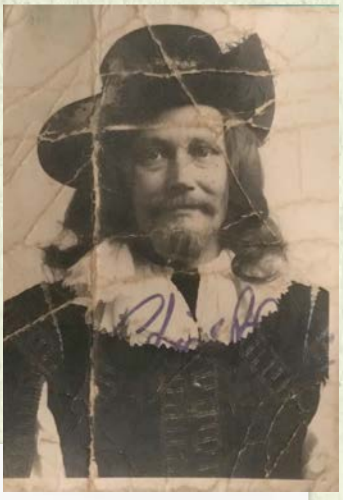
Frank Jowle, of Edg ton, bids

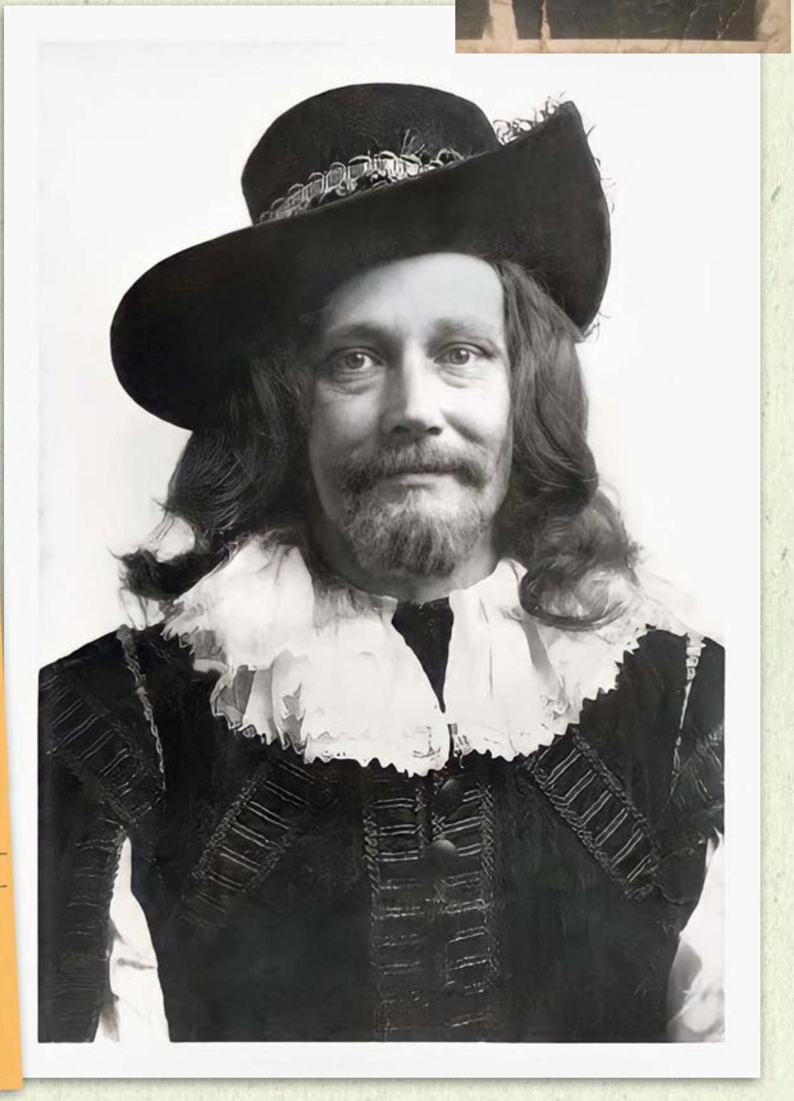
→ and fellow director Graeme Harper. But no one knew what had become of him. Chris Baker was too common a name in the phone book to track down and no one in the industry knew whether he'd retired, emigrated or passed away. Harper had tried to find him in the 1990s without success; locating this elusive man seemed impossible.

But then a chance anecdote changed everything. Harper recalled a story Chris had once related about a plane crash when he was in the Royal Air Force. I asked various aviation forums how I might research the incident and had the good fortune to stumble upon someone who'd actually trained as a pilot with Chris back in the 1950s. Once they provided details of the accident, I was able to search local newspapers to find reports of the crash. These provided Chris' age and middle initial and suddenly it was possible to identify his birth registration and determine whether he'd married and had children.

I was able to trace Chris' daughter, who was extremely generous with her time, enthusiasm and interest in her father's work. She produced two photographs of Chris from that *Morbius* photoshoot, which were unseen for almost 50 years. Unfortunately, one had been very severely damaged, but my experience with photo restoration came into play and both are presented here for the first time.

So who exactly was Chris Baker? Born in Thornton Heath, Surrey, on Monday 7 June 1937, Christopher Robin Baker grew up in Stanford-le-Hope, Essex, in the same house as his grandfather, who'd served in the RAF. In 1956, at the age of 18, Chris followed in his footsteps by enrolling as serviceman 3521732. He transferred to RAF Oakington in Cambridgeshire to complete his pilot training in De Havilland Vampire jets – but drama ensued when, on 27 May 1957, shortly after taking off from Oakington, his jet lost power due to an engine fire mid-flight and he crashed through a hedge into a field near Primrose Green in Norfolk. Chris only saved his legs on impact by raising them onto the instrument panel and was able to climb out through a hole in the wrecked



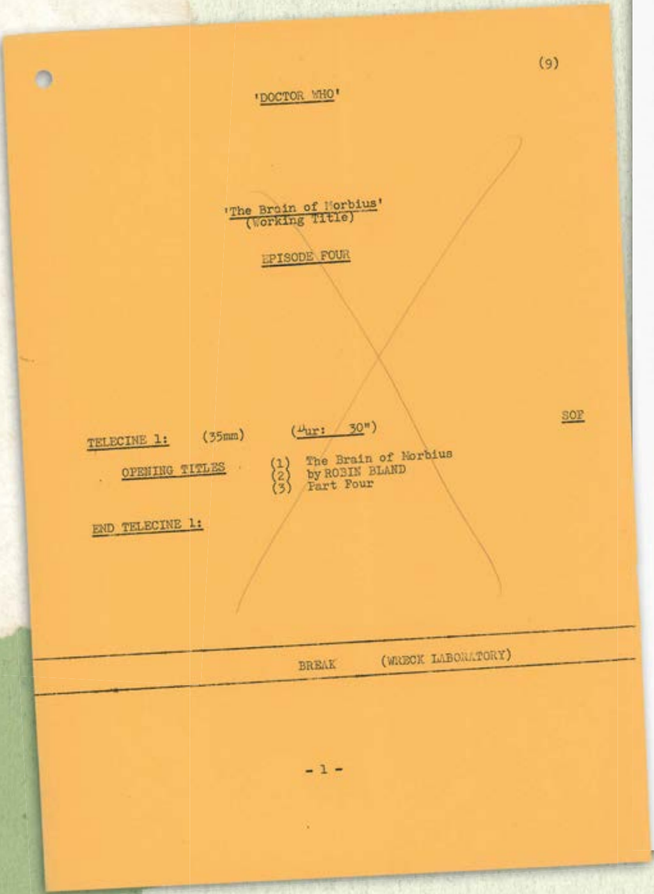


Above left: Christopher Baker aged 19, in his RAF uniform. Photo courtesy of the Baker family.

Above right: A newspaper report of Baker's near-fatal plane crash in 1957.

Below left: A page from director Christopher Barry's script for *The Brain of Morbius*.

Right and below right: One of the two photos of Christopher Baker's Doctor kept by his daughter. Both pictures have been restored by Stuart Humphryes.



(9)

'DOCTOR WHO'

'The Brain of Morbius'
(Working Title)

EPISODE FOUR

TELECINE 1: (35mm) (Dur: 30") SOF

OPENING TITLES (1) The Brain of Morbius
(2) by ROBIN BLAND
(3) Part Four

END TELECINE 1:

BREAK (WRECK LABORATORY)

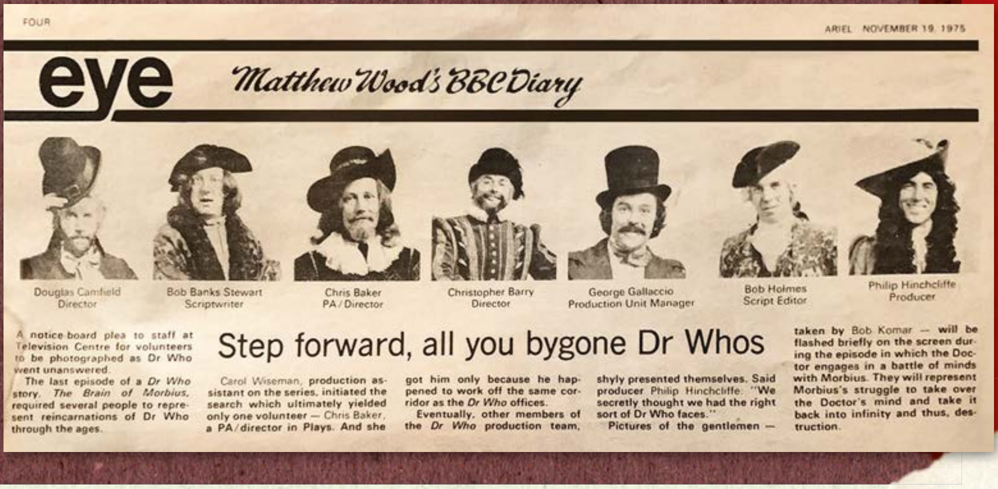
- 1 -

IMAGE RECOVERY

The location of the *Morbius* photoshoot prints were a mystery for many years. When I discussed their whereabouts with original photographer Bob Komar in 2020, he was under the impression that all were held by the BBC Photo Library and was surprised to learn that none had been retained.

This explains why they didn't feature in the photo gallery on *The Brain of Morbius* DVD release. Over time, however, it transpired that each of the participants had kept copies for themselves; as a result, we now have high-resolution scans of many shots. Only the portrait of Graeme Harper wasn't taken by Bob Komar for *The Brain of Morbius*; the picture originated four years previously in the Jon Pertwee story *Colony in Space* (1971), when Graeme dressed in Roger Delgado's adjudicator costume for an identity card photo. The original colour negative for this is currently retained by a fan.

Sadly, the portraits of George Gallaccio, Robert Banks Stewart and Christopher Baker weren't among the recovered full-resolution images. So it's doubly fortunate that Baker's daughter retained two different prints from the shoot.



FOUR

ARIEL NOVEMBER 19 1975

eye *Matthew Wood's BBC Diary*

Douglas Camfield
Director

Bob Banks Stewart
Scriptwriter

Chris Baker
PA / Director

Christopher Barry
Director

George Gallaccio
Production Unit Manager

Bob Holmes
Script Editor

Philip Hinchcliffe
Producer

Step forward, all you bygone Dr Whos

A notice board plea to staff at Television Centre for volunteers to be photographed as Dr Who went unanswered.

The last episode of a *Dr Who* story, *The Brain of Morbius*, required several people to represent reincarnations of Dr Who through the ages.

Carol Wiseman, production assistant on the series, initiated the search which ultimately yielded only one volunteer — Chris Baker, a PA/director in Plays. And she got him only because he happened to work off the same corridor as the *Dr Who* offices.

Eventually, other members of the *Dr Who* production team, shyly presented themselves. Said producer Philip Hinchcliffe: "We secretly thought we had the right sort of Dr Who faces."

Pictures of the gentlemen — taken by Bob Komar — will be flashed briefly on the screen during the episode in which the Doctor engages in a battle of minds with Morbius. They will represent Morbius's struggle to take over the Doctor's mind and take it back into infinity and thus, destruction.

Above: A November 1975 edition of the BBC's staff magazine *Ariel* reported on the "bygone Dr Whos" that would be seen in *The Brain of Morbius*.

nose cone. He left the RAF abruptly after the accident, much to the surprise of his colleagues.

This decision led to a new career which is how, at the end of 1957, he commenced training with the BBC as an assistant studio manager, working on live episodes of the police drama *Dixon of Dock Green*. After a short stint with independent television in the early 1960s, when he moved to Southampton, Chris returned to the BBC as production manager for Verity Lambert on her 1968 series *W Somerset Maugham*. At this point, production managers received no on-screen acknowledgements, but Chris' work on the 1971 play *Edna the Inebriate Woman* so impressed its producer, Irene Shubik, that she gave him a credit as a member of the 'Production Team'.

> **Chris donned his *Doctor Who* costume as a 17th-century Puritan.**

Thereafter, Chris remained with BBC Plays at the new Pebble Mill Studios in Birmingham. In 1972 he worked with future Doctor David Bradley on *This Quiet Earth* and Roger Delgado on the *Play of the Month* presentation *Don Quixote*. The following year he was production assistant on *A Tragedy of Two Ambitions*, starring another future Doctor, John Hurt. He gained his first two directorial credits on the police drama *Z Cars*, initially with the 1974 episode *Night Train* (starring Geoffrey Hughes) and the 1975 episode *Scapegoat* (starring Michael Spice, the actor who would go on to voice Morbius).

Chris' big directorial break came a few months later, when he was allotted a 30-minute production as part of BBC2's *Centre Play* series. His instalment, *The Stick Insect*, necessitated relocating from Pebble Mill to Television Centre in London's Shepherds Bush. This explains how he came to be in an office on the same corridor as the *Doctor Who* production team, just as Carole Wiseman was calling for volunteers.

The rest is history. Chris donned his *Doctor Who* costume as a 17th-century Puritan, with wig and false beard (his daughter confirms he only sported a moustache in the 1970s), and posed for BBC photographer Bob Komar. Minutes later he returned to his routine as a director. Who could foresee that 45 years later people would be freeze-framing the flashback sequence in *The Timeless Children* and debating his identity?

Chris went on to direct episodes of *The Brothers*, staring future Time Lords Colin Baker and Kate O'Mara. In 1978 he was one of the directors for *The Standard*, alongside *Doctor Who* directors Paddy Russell and Michael Hayes, and *Doctor Who's* ex PA-turned-director Carol Wiseman. He also directed episodes of *All Creatures Great and Small*, starring Peter Davison. In the 1980s Chris left the BBC to direct such shows as *Emmerdale Farm* (with Frazer Hines), *Hold the Back Page* (with Janet Fielding) and *Cuffy* (starring Bernard Cribbins). In 1987 he rejoined fellow *Morbius* Doctor Graeme Harper as one of the directors on *Star Cops* and the following year he directed *Billy's Christmas Angels* with Nabil Shaban. He then rejoined Graeme yet again, as one of the directors of *Boon*. His last TV credit was for the BBC's 1991 police series *The Specials*, after which he took early retirement, aged 54, and disappeared from view.

On 20 February 2011, Chris passed away from myeloid leukemia at a Sue Ryder home in Berkshire. He was 73. He lived long enough to see the success of the revived *Doctor Who* and Matt Smith's interpretation of the Doctor. And he always kept the portrait of himself as the Time Lord proudly framed in his living room. **DWM**

Below: Christopher Baker, pictured in 1985.
Photo courtesy of the Baker family.

“WHAT ARE **YOU** DOING HERE?”

It's a question that's been asked countless times in *Doctor Who*, but it could also apply to the instances where the Doctor has been referenced in American TV series and films. **CAMERON K McEWAN** looks at some of the most surprising examples.

Nowadays it's commonplace to find references to *Doctor Who* popping up on television and, to a lesser degree, film. From *EastEnders* to *The Big Bang Theory*, from *The Simpsons* to this year's *It's a Sin*.

But, unlike those, some of the shows and movies that mention everyone's favourite Gallifreyan are surprising in the extreme. So strap in – it's about to get very niche...

20. The Boys

The new superhero comedy, currently streaming on Amazon Prime, may be slightly different in tone to *Doctor Who* (and by 'slightly' we mean a *lot*). But look who pops up in the third episode of the second season.

Well, it's a cat. But a cat dressed as Jodie Whittaker's incarnation of the Doctor. OK, not a *real* cat but an artist's impression of what a feline Thirteenth Doctor might look like on a t-shirt. This is actually official merch produced by Titan.

Side note: the episode is titled *Over the Hill with the Swords of a Thousand Men* – a lyric from the 1981 hit *Swords of a Thousand Men* by the beat combo Tenpole Tudor. The band's front man, Edward Tudor-Pole, was often cited in fan and bookie lists as a favourite to play the Doctor in the 1990s.

19. The Goldbergs

More t-shirts! The sitcom, currently airing in the US on ABC and in the UK on E4, is set in the greatest decade of them all – the 1980s – and makes excellent use of contemporaneous pop culture references. Quite nerdy ones at that.

Given the show's location and time (1980s USA), watching *Doctor Who* required some effort, airing as it did on PBS. But the show's lead character, Adam Goldberg, obviously didn't have any trouble. You'll find him donning shirts with the 70s diamond logo and the 80s neon logo emblazoned on them.

Don't worry, this list isn't all t-shirts.

18. House MD

It's a crime that Hugh Laurie has never appeared in *Doctor Who* – or played the Doctor, for that matter. That minor grumble aside, a 2011 instalment of *House MD* titled *Bombshells* did in fact drop a bombshell – a magnificent *Who* reference. Sadly, the scene doesn't feature even a bit of Laurie. →

Below left: *The Boys* episode *Over the Hill With the Swords of a Thousand Men* (2020).

Below right: Adam Goldberg (Sean Giambrone) sports the diamond logo on his t-shirt in *The Goldbergs* (2013-present).

→ At that point in *House*, the character Dr Taub was sharing accommodation with his colleague Dr Foreman. (Come on, that name has alarm bells ringing already!) The latter says, "Sometimes I hear you in the living room watching TV at 3.00am." To which Taub responds, "That's when classic *Doctor Who* comes on the BBC."

He likes it old skool.

17. Archer

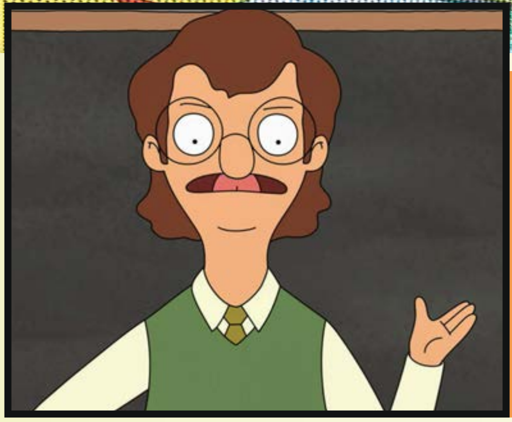
This adult animated sitcom from FX (in the UK it's on Netflix) follows the titular Sterling Archer and his bumbling intelligence agency, which conspicuously lacks intelligence. In the episode *Archer Vice: House Call,* he queries how much the "stock" his team has lost was worth in pounds. By "stock" he means illegal drugs.

An amusing terminology mix-up ensues, with his colleague telling him it was weighed in kilos not pounds. When established they're actually referring to British currency, Archer comments, "Exactly, as in *Doctor Who* money."

Of course, *Doctor Who* money is welcome everywhere except Skaro.

16. Phineas and Ferb

Produced by Disney, this delightful cartoon series follows the adventures of stepbrothers Phineas Flynn and Ferb Fletcher during their summer holidays. (OK: 'vacation'. It's American.) They get up to all sorts of fantastical and downright surreal hi-jinx, with songs.



We might have let one *Doctor Who* reference go but Phineas and Ferb has packed in a plethora over the years – including episode titles such as *Are You My Mummy* and *Don't Even Blink*.

Side note: *Human Nature*'s Thomas Sangster (who played Tim Latimer) voices Ferb. Coincidentally, the show also features the vocal talents of Richard O'Brien, who was replaced by the aforementioned Edward Tudor-Pole on the Channel 4 game show *The Crystal Maze*.

15. Bob's Burgers

Most definitely not somewhere you'd expect to find a *Who* mention, this US animated show, which hits its 11th season later this year, serves up a corker.

In the episode *Tweentrepreneurs,* recurring antagonist and stressed-out guidance counsellor Mr Frond drops this beauty: "One day you have a thriving Etsy business selling hand-knitted *Doctor Who* scarves; the next, a PBS lawyer sends you a cease-and-desist letter that practically threatens to break your fingers."

Of course, pedants will be lining up to correct Mr Frond: "Actually, I think you'll find it would be the BBC who'd be pursuing a claim."

Far left: Dr Taub (Peter Jacobson) in the *House MD* episode *Bombshells* (2011).

Left: Mr Frond in the *Bob's Burgers* episode *Tweentrepreneurs* (2018).

Below left: Stirling Archer in the *Archer* episode *Archer Vice: House Call* (2014)

Below right: The gang in *Phineas and Ferb* (2007-15) wear costumes inspired by *Doctor Who*.

Bottom left: "British robots" in *The LEGO Batman Movie* (2017).

Bottom right: Not a fan – DiNozzo (Michael Weatherly) in the *NCIS* episode *Power Down* (2009).

14. The LEGO Batman Movie

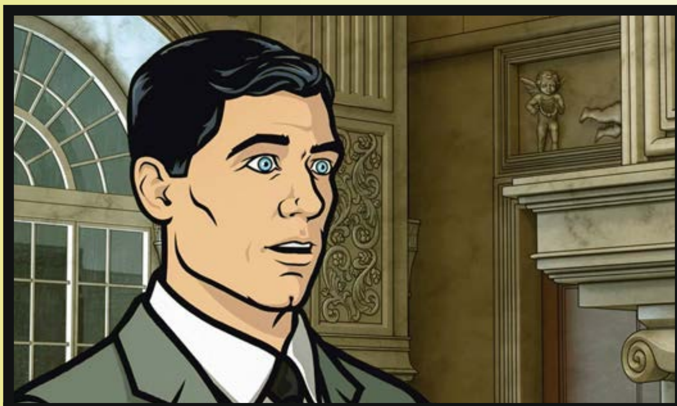
This amusing brick flick from 2017 puts Batman and his chums up against a menagerie of monsters and classic villains from pop-culture history, including Harry Potter's nemesis, Lord Voldemort; the Eye of Sauron from *The Lord of the Rings*; Godzilla's BFF, King Kong; the Wicked Witch of the West and her flying monkeys from *The Wizard of Oz*; Agent Smith from *The Matrix*, and the gremlins from, well, *Gremlins*.

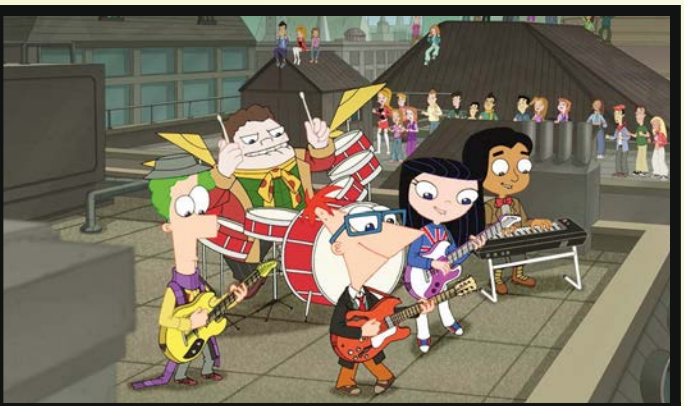
Oh, and Daleks! Or, as they're referred to in the film itself, "British robots".

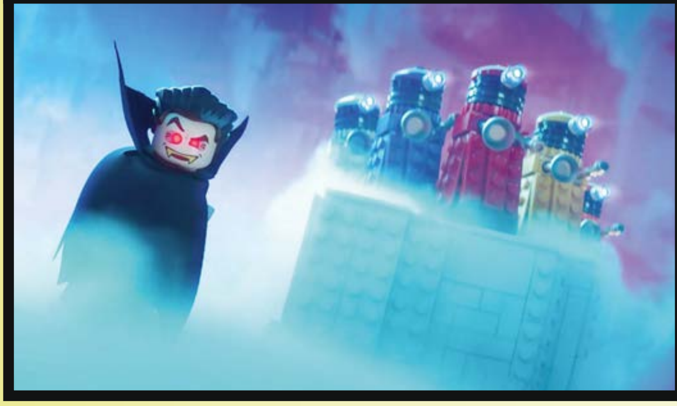
Now, this euphemism wasn't used for some contractual reason – rights were granted. But director Chris McKay told the *CBR.com* website that this was, in fact, a different take on the line by actor Zack Galifianakis. McKay, who grew up watching *Doctor Who*, thought it was funnier and it stuck.

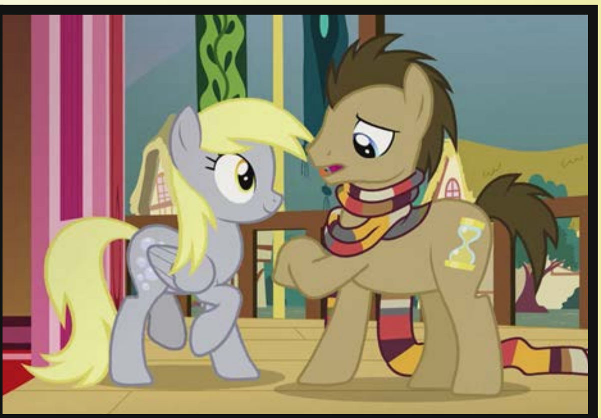
13. NCIS

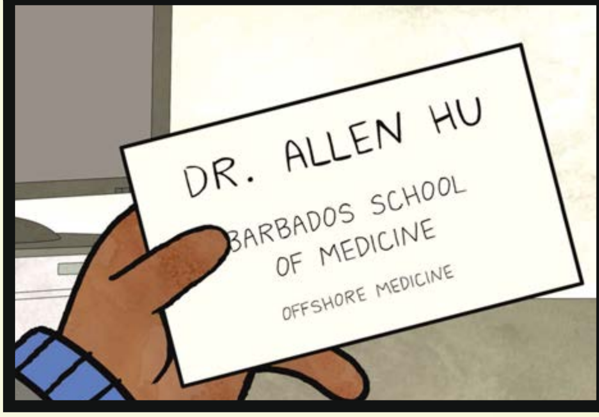
The Naval Criminal Investigative Service doesn't seem like the kind of set-up where you'd find someone talking casually about *Doctor Who*. But a 2009 episode proved otherwise.

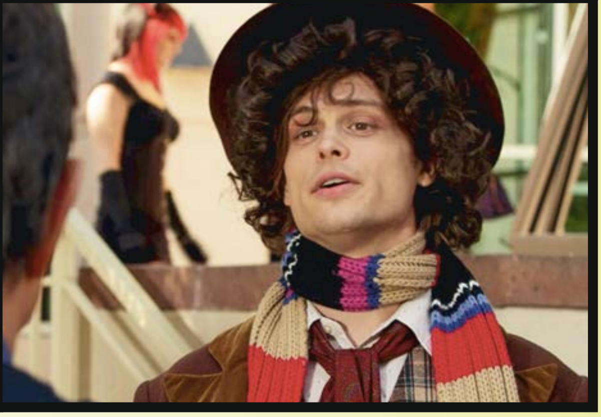












Far left: Nathan Ford (Timothy Hutton) and Sophie Devereaux (Gina Bellman) adopt familiar-sounding false identities in the *Leverage* episode *The Mile High Job* (2009).

Left: Dr Whoooves wears a multi-coloured scarf in *My Little Pony: Friendship is Magic* (2010-19).

Below left: The calling card of Dr Hu in *Downer Ending*, a 2014 episode of *BoJack Horseman*.

Below right: Dr Spencer Reid (Matthew Gray Gubler) indulges in Fourth Doctor cosplay in *Criminal Minds* (2005-20)

Below inset: *My Little Pony*’s Dr Whoooves, wearing 3D glasses similar to those used by the Doctor in *Army of Ghosts/ Doomsday* (2006).

In *Power Down*, McGee, obviously a skilled and intelligent fellow, tells his colleague DiNozzo that the interior of a cargo container they’re investigating – which has turned out to be much bigger than previously thought from just looking at it from the outside – is like the TARDIS. He further explains that it’s a “contraption that Doctor Who travels through time in”. But DiNozzo, obviously an unskilled man with no discernible intelligence, replies, “*Doctor Who*? Who watches that?”

12. Leverage

To feature one *Doctor Who* reference may be regarded as amusing. To feature over half a dozen suggests that someone on the writing staff is a fan. Or possibly multiple members of said staff.

Right from the crime drama’s first season, the tributes began. *The Mile High Job* featured fake IDs with the names Peter Davison, Sylvester McCoy, Tom Baker and Sarah Jane.

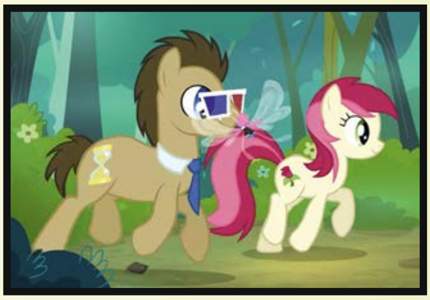
Other aliases over the years have included Rose, Moffat and Davies together, Smith and Tennant together, and Sally Sparrow (from *Blink*). Elsewhere, a law firm bore the name McGann, McCoy and Baker. You get the idea.

You’ll find even more mentions peppered during *Leverage*’s four-season run. It’s also worth highlighting that one of the show’s stars was Gina Bellman, familiar to UK sitcom fans as Jane in Steven Moffat’s much-missed *Coupling*.

11. My Little Pony: Friendship is Magic

The toy brand is celebrating its 40th anniversary next year. This outing for the lovable teeny-tiny horses spawned an impressive nine seasons and, like *Doctor Who*, has built up a colt – sorry, cult – following. Throughout its time on air *My Little Pony: Friendship is Magic* was saddled with numerous nods to *Who*.

The most noticeable, and noted, was the pony known as Dr Whoooves (sometimes Dr Hooves or even Time Turner). Turning up in every season, the character even featured in comics, games, toys and more. But if you want Dr Whoooves’ best outing, check out the show’s 100th episode, *Slice of Life*.



Here he’s a scientist with an interest in time travel; he’s referred to as Doctor and speaks with an English accent. He also wears a bow tie and at one point adds a lengthy, colourful scarf. Dr Whoooves can even be heard to repeat the Tenth Doctor’s catchphrase “Allons-y”. They certainly didn’t rein in the references.

For more intertextual fun, *My Little Pony Equestria Girls: Holidays Unwrapped* included main character Twilight Sparkle claiming: “And to think, bow ties used to be a symbol of integrity that only cool people wore.”

10. BoJack Horseman

Another adult animated show that you can find on Netflix and another with direct mentions of illicit drugs.

2014’s *Downer Ending* sees the introduction of drug supplier Dr Hu, with BoJack spotting a connection to a certain Gallifreyan immediately. However, to BoJack’s surprise, his friends aren’t au fait with (and we’re quoting Horseman here) “the extremely popular BBC science-fiction show about the time-travelling doctor who saves civilisations.”

BoJack is also informed by one of his chums: “You can’t go wrong with Dr Hu’s drugs, they’re from another dimension.”

Let’s move on...

9. Criminal Minds

Another US crime drama and another US show that loves its *Doctor Who* references. Given the series follows the work of criminal profilers on the hunt for nasty pieces of work, you’d be forgiven for expressing surprise at the multitude of mentions.

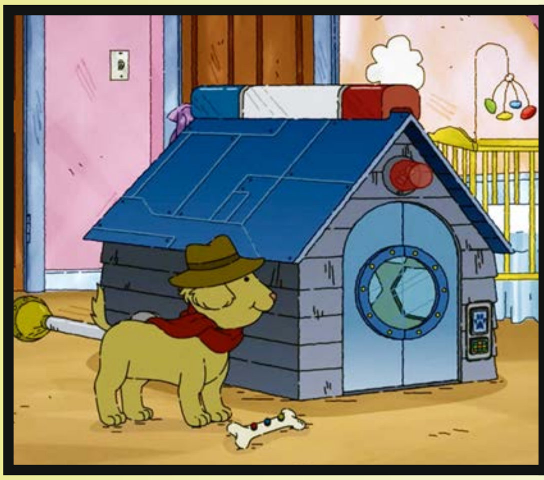
We won’t detail them all but you can see some of the main characters pictured here indulging in some *Who* cosplay at a convention. There’s also a take-down of comparisons with the *Bill & Ted* films, with one of the *Criminal Minds* leads, Dr Reid, calling them “Bill & Ted’s Excellent Ripoff”.

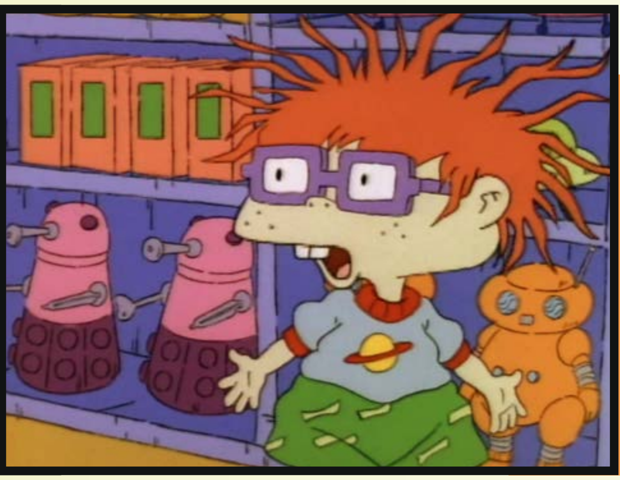
8. Arthur

Now *this* is odd.

Like Paul McGann’s TV movie, the PBS animated series is celebrating its 25th anniversary this year. And back in 2015 it featured a whole episode packed with *Who*mages.

Carried Away featured a dog named Dr Howl (cousin to Pal, Arthur’s pet dog), whose fashion sense is a little on the nose when it comes to the Fourth Doctor (brown hat and scarf). →





Far left: Dr Howl in *Carried Away*, a 2015 episode of *Arthur*.

Left: Pink Daleks in *Toy Palace*, a 1992 episode of *Rugrats*.

Below left: Hawk (Jacob Bertrand) is definitely *not* into *Doctor Who* in *Pulpo*, a 2019 episode of *Cobra Kai*.

Below right: Trey (Miles Wood) is hit on by Carly in *iPear Store*, a 2012 episode of *iCarly*.

→ But it doesn't end there.

Dr Howl has a rather special ship that he travels around in – it's a blue kennel called the BARCDIS. What does that stand for? Ballistic Astro Rocket for Carrying Dogs in Space. You'll not be surprised to discover that it's bigger on the inside and features a *very* TARDISy console.

UK fans can enjoy *Arthur* on BBC iPlayer.

7. Cobra Kai

The latest Netflix sensation – a follow-up to the 1980s phenomenon *The Karate Kid* – gets in on the *Who* love with the 2019 episode *Pulpo*.

Picture the scene. It's a typical American teen party.

Dude 1: You check out the new *Doctor Who* trailer?

Dude 2: I don't watch nerd stuff. [Actually, Dude 2 uses a different word to 'stuff' – but we can't print it here.]

Dude 1: You know, uh, Moffat isn't the showrunner anymore.

Dude 2: Wait, really? Since when? Is there a new Doctor? What's he like?

Dude 1: Oh. She's badass.

Dude 2: *She?* No way!

It's not revealed exactly what Dude 2's beef with Steven Moffat was, but a female Doctor pleases him, so that's OK.

6. iCarly

We might be presuming here but we imagine that most **Doctor Who Magazine** readers might *not* be familiar with this Nickelodeon series. Sincere apologies if you are and we've completely misjudged you.

The 2012 instalment *iPear Store* introduced a new love interest for Carly. His appearance would be best described as 'geek chic' (a trend that emerged back in the late noughties off the back of David Tennant's Tenth Doctor). When asked by Carly what he's doing tomorrow night he replies, oblivious to her romantic intent, "There's a *Doctor Who* marathon on TV."

Keen to show interest, but also oblivious to the world's longest running science-fiction show, she chimes, "I wouldn't mind watching a little Doctor Foo!"

The date didn't end well.

5. Rugrats

This one is especially niche as, back in 1992, *Doctor Who* didn't have quite the same world renown it enjoys now. In the episode *Toy Palace* (set in a toy store), viewers were treated to the sight of miniature Daleks sitting alongside various other toys.

And pink/purple Daleks at that. Maybe it's time for Character Options to release that variant...

4. Bumblebee

There's certainly more than meets the eye in this 2018 *Transformers* spin-off movie.

In the bedroom of one of the main characters you'll find a poster of Tom Baker's Fourth Doctor – though you do have to pay close attention. Ten points to those of you who've already identified it as a set photo from 1978's *The Stones of Blood*.

Right: A poster of the Fourth Doctor (Tom Baker) can be seen behind Charlie (Hailee Steinfeld) and Memo (Jorge Lendeborg Jr) in *Bumblebee* (2018).

Far right: Dr Lazer Rage (Christopher Eccleston) in *I Thought My Dad Was Dead, But It Turns Out He's Not*, a 2018 episode of *The Sarah Silverman Program*.

Left: A line from *The Big Bang* (2010) is quoted by Olivia Crain (Carla Gugino) to Shirley Crain Harris (Lulu Wilson) in *Open Casket*, the second episode of *The Haunting of Hill House* (2018).

Below: *Doctor Who* VHS tapes can be glimpsed behind Kramer (Michael Richards) and Elaine (Julia Louis-Dreyfus) in episodes of *Seinfeld* (1989-98).

3. The Sarah Silverman Program

Just over three years after Christopher Eccleston left *Doctor Who,* which seemed like a *lifetime* back then, he returned to parody the role in Comedy Central's *The Sarah Silverman Program.*

In 2008's *I Thought My Dad Was Dead, But It Turns Out He's Not,* the Ninth Doctor actor portrays the titular character from the fictional long-running science-fiction television show *Dr Lazer Rage*. The sets and monsters aren't what you'd describe as expensive-looking (no CG here), so they're relying on the well-trodden 'wobbly sets' gag. Eccleston is clearly having a ball (and you can find some amusing behind-the-scenes footage of filming online), despite the fact that his character is wielding a 'lazer' (well, it *is* his name) and dispatching aliens.

To cap it off, one character calls another from a *blue* telephone box.

Turns out the show's co-creator, Rob Schrab, is a big, big fan, describing Eccleston a 'hero'. He would go on to direct episodes of the sitcom *Community*, which had its own *Doctor Who* pastiche, *Inspector Spacetime*.

2. The Haunting of Hill House

Watch out – spoilers for this chilling Netflix horror coming up.

Showrunner Mike Flanagan, another gargantuan *Who* fan on this list, deftly dropped in a nod to the Eleventh Doctor in episode two of the eerie scare-fest, when a younger member of the show's family was dealing with their dead kitten. Offering words of hope, the character's mother mused, "When we die, we turn into stories. And every time someone tells one of those stories, it's like we're still here, for them. We're all stories in the end."

As you probably know, this is a line first uttered by Matt Smith's Doctor to a young Amelia Pond in the 2010 *Doctor Who* episode *The Big Bang*: "I'll be a story in your head. But that's OK. We're all stories in the end. Just make it a good one, eh?"

Flanagan, who cast Karen Gillan (who played Amy Pond) in his 2013 film *Oculus*, confirmed on Twitter: "It's absolutely a deliberate tribute." Steven Moffat told entertainment website *Digital Spy* that he was "extremely touched" by the reference.

Flanagan's follow-up, *The Haunting of Bly Manor* (2020), also included a *Who* quote. Its closing episode features the line, "You said it was a ghost story. It isn't. It's a love story." Bat-eared fans will no doubt be pointing at their screens, shouting: "Clara said that in *Hide*!" That creepy alt-universe and time-jumping outing from writer Neil Cross has Jenna Coleman's companion musing, "It's not a ghost story. It's a love story."

Looking forward now to Flanagan crowbarring "Two minutes to Belgium!" into his next 'Haunting' series.

1. Seinfeld

Say, what's the deal with time travel? And why can't the Doctor just go back in time and fix whatever problem popped up that week before it happened?

Sadly, American stand-up comic Jerry Seinfeld never specifically addressed *Doctor Who* in his hit sitcom for NBC. But what we were treated to instead was even more spectacular. Not to say surprising.

Eyebrow-raising didn't quite cover it when eagle-eyed fans spotted something lurking in the background – actual *Doctor Who* merch. And American merch at that.

Fittingly, for *Who*'s 30th anniversary *Seinfeld* paid its own tribute by including the *Revenge of the Cybermen* VHS in 1993's *The Smelly Car*. When George Costanza bumped into his ex in the video store, viewers scanning the shelves could see Tom Baker's face beaming out from the cover, just a few tapes along from Clint Eastwood's 1982 outing *Firefox*.

Revenge of the Cybermen, famously the first *Doctor Who* VHS to be released (originally with an infamous anachronistic cover), hit US shelves in 1986, some three years after its UK release.

As if that wasn't enough, let's go back to the same store but four years later. In *The Comeback* we get a double dose of *Who*. Two members of the show's main quartet, Elaine and Kramer, are renting out the ill-advised *Weekend at Bernie's II* – and you'll see the William Hartnell classic *The Web Planet* sitting directly behind them. There's also a very brief glimpse of Patrick Troughton's *The Dominators* lurking beside the Hartnell outing. For some reason, both titles are in the 'Westerns' section...

Behind these was fan and future Big Finish writer Darin Henry (2005 Fifth Doctor story *The Game*), who worked on the *Seinfeld* production staff as well as penning a few episodes. **DWM**

PUMPING IRON
STERNS

Tiny and Small and Made of Clay

Above from top: Clay figures of the Pting from *The Tsuranga Conundrum* (2018) and Eldrad from *The Hand of Fear* (1976).

SIMON GUERRIER admires the impressive clay creations of fan **MILLIE McKENZIE.**

From her home in Christchurch, New Zealand, self-professed "*Doctor Who* obsessive" Millie McKenzie crafts charming clay figures of her favourite characters from the series, earning acclaim from fans around the world. That includes some big names.

"I was super excited when I made the Destroyer from [the 1989 story] *Battlefield* and [script editor of that story] Andrew Cartmel commented on it," says Millie. "Matt Lucas retweeted my figure of Nardole and Nicholas Briggs retweeted my Bellal and Sarah Jane figures [from 1974's *Death to the Daleks*]. I try to act all calm, but on the inside I'm leaping about squealing!"

In fact, the 42-year-old inventory manager for an outdoor clothing and equipment company came to *Doctor Who* rather late. "My first episode was *Deep Breath* in 2014," she says. "I watched it as it aired in New Zealand and fell for it instantly – though I didn't know much of what was going on! It intrigued me. I adored Peter Capaldi's portrayal of this crazy man, and the chemistry between the Doctor and Clara was so funny, especially in that restaurant scene."

Surely she'd *heard* of the series before that? "I remember the sound of the opening titles from when my brother watched it when I was little, but I have no memory of ever watching it myself. But *Deep Breath* made me want to find out more, and by the time the 2015 series started, I had seen all of 'nu' *Who* [ie, since 2005] and started my voyage into the classics."

Millie had previously used Lego to recreate classic scenes from movies. "Such as the Universal monster movies of the 1930s," she says, "or films by Alfred Hitchcock and childhood favourites like *The Wizard of Oz* and *The Sound of Music*." In 2019, she wanted to try a new medium – sculpting in polymer clay – and chose *Doctor Who* as her subject matter. "But I didn't really achieve what I wanted with those, so I retired the clay into the garage and didn't pick it up again until mid-2020. The entire world was miserable with the pandemic and people needed more *Doctor Who* in their lives, so I made a couple of Doctors and posted them to my Twitter account – *@CowBearCreates*. People started to notice, and the likes of the *Doctor Who Show* podcast shared my work, so I developed a handful of wonderful, loyal followers. I produced more figures because it made them – and me – happy!"

Millie's followers on Twitter and Instagram often suggest the figures she makes next. "I run through the list and choose one that feels right that day," she says. "My process is to watch the episode or serial to get a sense of the character, then I print off lots of online images and stick them to the wall in front of my desk. I mostly use Du-Kit polymer clay, which is like plasticine: it can be moulded and sculpted forever and never dries out until baked. Once baked in the oven for about 20 minutes, the clay becomes hard like ceramic. My figures are

Below: Millie McKenzie with her clay figures of a Nimon (from *The Horns of Nimon*, 1979-80), Bellal and Sarah Jane Smith (from *Death to the Daleks*, 1974), Jabe from *The End of the World* (2005), the Pting, Ashad the Lone Cyberman (from *The Haunting of Villa Diodati*, 2020), the Sixth Doctor, and the Destroyer from *Battlefield* (1989).

From above left: A Silurian rides a dinosaur in Millie's recreation of the cover of of the *New Adventures* novel *Blood Heat* (1993); Clara, Joey and the Toymaker from *The Celestial Toymaker* (1966); Noah from *The Ark in Space* (1975); Zargo, Aukon and Camilla from *State of Decay* (1980); the Ergon from *Arc of Infinity* (1983) and the Beast and the Tenth Doctor from *The Satan Pit* (2006).

> **"The entire world was miserable with the pandemic and people needed more *Doctor Who* in their lives."**

baked on average about eight to ten times, depending on their complexity. It's like saving your work on the computer – you have to keep saving it, or you end up squashing details you've been working on for hours."

The process starts with a wire armature. "I then bulk out the general shape of the figure with plain white clay and bake it," Millie explains. "Then I usually work on the head. Inside each head is a ball of aluminium foil over which I layer the clay. The eyes are made from glass cabochons, onto which I stick printed eyes and then embed them into the wet clay. Then I build up the body."

The bodies vary, depending on the type of character. "I'll dress a human like a doll, with layers of clay. If they're wearing patterned material, I recreate that in clay as best I can and apply it to the figure like fabric. With an alien, I'll create the basic shape then go into each area for the details. Most of the humans are not painted because the clay is already coloured, but the creatures usually need paint after they're baked to enhance details and textures."

Millie says that Ashad, the Lone Cyberman from the 2020 series, has been the most challenging figure to make. "There's so much detail. I waited till I'd gained enough skill to really do his design justice. But I'm really happy with him and he's my pride and joy."

Millie has further ambitions: "I'm thinking puppets, and animating some scenes." Of all of *Doctor Who*, what would she bring to life in clay? "I'd like to animate Solow and the Myrka's epic fight," she says, recalling a notorious scene from 1984's *Warriors of the Deep*. "That could be a lot of fun." **DWM**

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FROM 'THE NIGHT OF THE DOCTOR'
COLLECTOR FIGURE

DOCTOR WHO
MAY 14, 1996
THE FOX TUESDAY NIGHT MOVIE
FOX

THE TIME MACHINE
H. G. WELLS

The Eighth Doctor

JAMIE LENMAN discovers a remarkable amount of collectables relating to the 1996 TV movie.

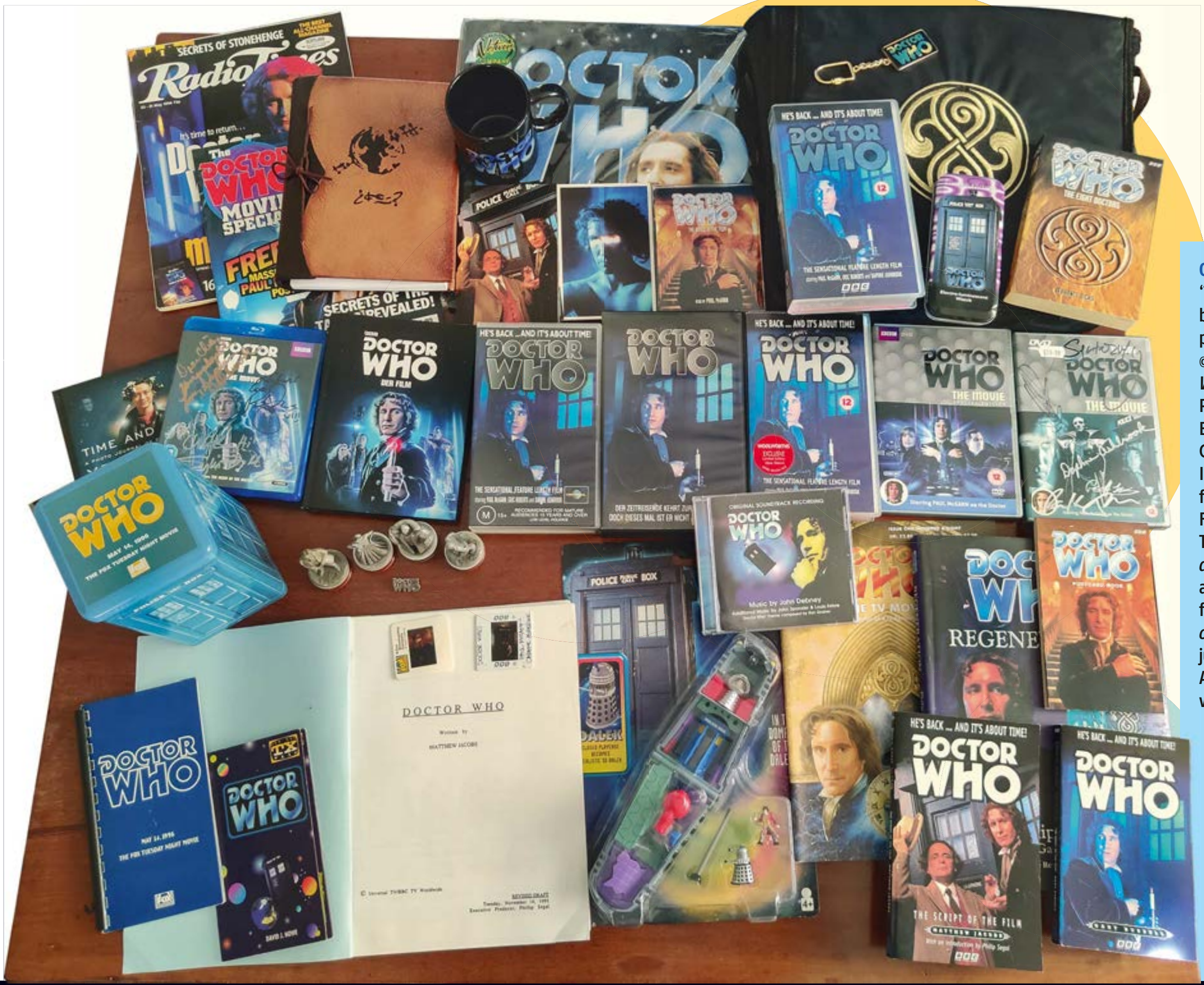
In the yawning gap between 1989 and 2005, when *Doctor Who* was absent from our television screens, there were still a few glimmers of light for fans missing their favourite programme. Without a doubt, the brightest of them all was 1996's TV movie; with a dashing lead, exotic locations and – for once – a decent budget, the film blazed across our screens for one night only and then was gone like a shooting star. And yet, in that very instant, it had successfully stoked the fires that still smouldered deep within hordes of collectors – desperate for something tangible to hold, to covet, *to own.*

Indeed, among the first pieces of merchandise connected with the movie was the movie itself – available on VHS a full week ahead of its UK broadcast. Many video shops staged midnight openings so eager viewers could nab their copy as early as possible, and Matt West from Surrey remembers the thrill.

"**Doctor Who Magazine** had a thing on the news page that said it would be available at midnight from HMV in London," he says. "It was quite a long queue, and there were whispers up and down that Paul McGann would be there to sign copies. In the end it was [director] Geoffrey Sax, who was really friendly and tried to engage with everyone." Did he watch the movie as soon as he got home? "I watched it the next morning, and I liked what I saw," says Matt, "So much effort went into it. I've always had a soft spot for it."

Someone else with a soft spot for the 90-minute special (and the VHS in particular) is Chris Cassell, an Eighth Doctor enthusiast from East Fife. Over the years he's collected several distinct versions of the tape from different countries, including Germany, France and Australia. "Back in 1997, my cousins were visiting from Australia and brought me a copy of the Oz retail VHS," he says. "It was the first time I saw the uncut version of the film, and it was a real treat!"

Chris goes on to reveal a hitherto little-known function of the TARDIS, only seen in certain releases. "The German and French versions are similar, uncut edits, dubbed into the appropriate languages. But there was a computer voiceover for the TARDIS screen info – so in France and Germany, the TARDIS could talk!" →



Opposite page, left to right, top to bottom: 'The Leekley Bible', written in the mid-1990s by John Leekley, was a 'roadmap' for a proposed new series of *Doctor Who*. Photo © Gary Russell; the back cover of *The Doctor Who Movie Special* (Marvel, 1996) featuring Paul McGann as the Doctor; Big Chief's Eighth Doctor figurine. Photo © Allen Machielson; Character's 2019 action figures of the Dalek Interrogator Prime and the Eighth Doctor, from audio adventures produced by Big Finish; a photo of the TARDIS on the 1996 TV movie set from Yee Jee Tso's book *Time and Spaces* (Miwk, 2016). Photo © Yee Jee Tso; an Eighth Doctor t-shirt; Character's action figure of the Eighth Doctor from *The Night of the Doctor* (2013); an Eighth Doctor toby jug produced by Seven20; The *Radio Times* A2 TV movie poster (1996); an overhead view of the TV movie press kit in its TARDIS packaging (1996). Photo © Gary Russell; Chris Cassell's collection includes a homemade beryllium chip and yo-yo props. Photo © Chris Cassell.

Top: A 'Chibi'-style pin badge from Eaglemoss' Hero Collector range.

Above: Collector Chris Cassell. Photo © Chris Cassell.

Left: Chris Cassell's TV movie collection. Photo © Chris Cassell.

→ Chris is also the proud owner of a very special US-only copy of the VHS, sent to American reviewers as part of a promotional bundle. “The TARDIS tin press kit is very rare,” he says. “I think I probably first saw it in the pages of **DWM** and tried to track one down from that moment. It contained a VHS of the movie in a slipcase, a couple of mini-stills, a packet of Jelly Babies and a booklet about the film. A friend and collector, Colin Young, happened to own one and was quite happy to donate it. That was very kind of him and it remains one of my favourite TV movie items.”

Among the more recent pieces in Chris’ impressive hoard is a compact hardback book, filled with Chang Lee actor Yee Jee Tso’s personal photographs of the movie shoot. Published by genre specialist Miwk in 2016, *Time and Spaces* presents a uniquely personal take on the Eighth Doctor’s all-too-brief television reign. “I was familiar with Miwk’s *Doctor Who*-based titles, so when it was announced it was a no-brainer for me,” says Chris. “It was lovely to see Yee Jee’s previously unpublished pictures from the time, together with up-to-date location shots, and to read his insights into the production. If I ever go to Vancouver, I’m taking it with me!”

> **“It’s so interesting how these artefacts make their way around and get preserved.”** Yee Jee Tso

These glossy pages represent Yee Jee’s own collection of movie memorabilia, combining his behind-the-scenes snapshots with “scripts and production documents, some of which have been partially scanned and included in the book. It’s so interesting how these artefacts make their way around and get preserved,” he tells **DWM**. Did he manage to keep hold of any other items from his time on the shoot? “The silver-and-black jacket that Chang Lee wears throughout the movie became a part of my personal wardrobe after the production,” he says. “It was in my possession up until 2012, when I donated it to the BBC archives via Andrew Beech. The intention was that it would be made publicly accessible at the *Doctor Who* Experience, which is no longer, unfortunately.”

The jacket remains safe with archivist Andrew, who curates one of the largest collections of screen-used *Doctor Who* costumes in existence. “It contributes to creating a ‘capsule collection’ for the lead characters from the movie,” says Andrew, who also owns the Seventh Doctor’s outfit, the Master’s outrageous ‘drezz’, and Paul McGann’s Edwardian ensemble. Andrew explains how, although it’s common practice to make several duplicates of principal actor’s costumes on a large production, this simply wasn’t possible for the Eighth Doctor…

“During conversations with the costume designer Jori Woodman, I discovered that she’d been so taken with the ‘moss green velvet’ material used for Paul McGann’s coat that she committed to it even though there was only a very small quantity available,” he explains. “So small, that there was only enough to create one complete ‘hero’ costume.” This singular coat therefore represents something of a holy grail

POLICE PUBLIC CALL BOX

Top left: Filming in the TARDIS interior – a picture from Yee Jee Tso’s book *Time and Spaces*. Photo © Yee Jee Tso.

Top right: Yee Jee and his children. Photo © Yee Jee Tso.

Right: The TV movie press kit in its TARDIS packaging. Photo © Gary Russell.

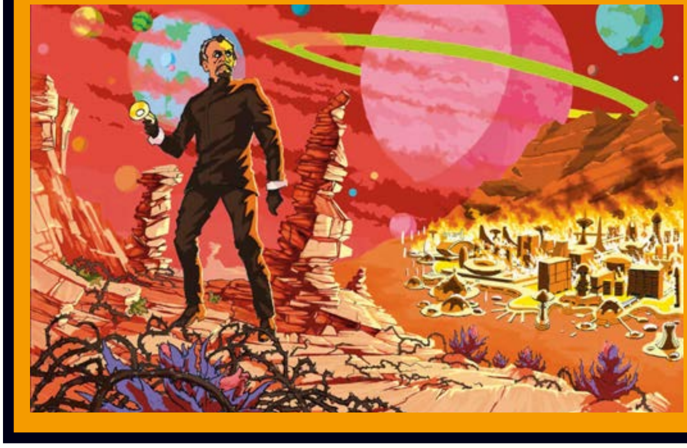
Far Right: Character action figures of the Eighth Doctor from the TV movie and *The Night of the Doctor*.

FANNUALS

For many people, the centrepiece of any *Doctor Who* collection is the annual, originally published by World Distributors from 1965 to 1985. Although the tradition had been briefly revived with a series of yearbooks in the early 1990s, hopes that the line would extend to a movie-centric 1997 edition were dashed... until now.

Spearheaded by Mark Worgan, Terraqueous Distributors is a non-profit publisher that aims to provide fans with the titles they missed out on back in the day. "One of the things I always looked forward to when I was growing up was the *Doctor Who* annual every Christmas," says Mark. Sadly, there was an empty space under the tree between 1986 and 1990. "We never got the final Colin Baker annuals or even a Sylvester McCoy annual, so we had to fix that," he says.

After a warm reception for previous print-on-demand offerings, Mark is preparing an unofficial book centred around the Eighth Doctor. "This is very much a 1997 annual," he explains. "We have an interview with Gary Russell [the author of the TV movie novelisation], stunning and evocative artwork from great artists like Alister Pearson, and a mix of celebrity and fan contributions providing the usual high standard of written content and beautiful artwork."



THE UNOFFICIAL DR WHO
ANNUAL 1997

among collectors: the ability to say that one particular item is truly the only one in existence. "It is totally unique," says Andrew, beaming.

Luckily, the *Radio Times* printed hundreds of thousands of copies of its 1996 Spring Bank Holiday issue, which featured Paul McGann on the cover and a free supplement devoted to *Doctor Who*. "I loved the *Radio Times* issue with the pull-out," says Chris Cassell, "although the pull-out did have a slightly odd cover – the disembodied heads of the Doctors reminded me of [1993 *Children in Need* skit] *Dimensions in Time*!"

The special also featured a mail-order offer whereby readers could obtain a gorgeous A2 poster of the Eighth Doctor in return for collecting and submitting three tokens from subsequent issues of its parent periodical. This striking item caught the eye of Sarah Hadley, an English teacher from Nashville, Tennessee. "The photography of McGann on the new TARDIS set was, in particular, stunning – it made the whole thing look like a Hollywood movie, and I really wanted the poster very, very badly," she says, having been introduced to the series through a British pen-pal. "My friend Nick sent away for it for me, and then posted it to me overseas. I had it framed and it hung for almost 15 years in my first adult home. In fact, it might be time to put it back up somewhere!"

There was also a large spread in the main magazine featuring a smorgasbord of branded items available to buy, all of them emblazoned with iconography from the movie. "I had a black baseball cap with a stitched gold Seal of Rassilon," remembers Sarah. "My granddad used to call it my 'lucky 8-ball cap', and I wasn't about to get into it with him. It was a fun way to wear something *Doctor Who-y* without actually shouting it out loud."

Other items took the movie's tagline ("He's back – and it's about time") to a very literal conclusion. "I coveted the electro-luminescent watch after seeing it in the *Radio Times*," says Chris. "It came in a nice TARDIS presentation tin. The watch itself had the TV movie logo on the face, which lit up. I didn't wear it out and about for fear of it getting damaged! I did, however, wear a TV movie t-shirt, which eventually had to be retired, as it went from black to grey due to too many washes..."

Alas, this merchandising bonanza would prove to be short-lived, when it became apparent that the movie would not spawn a television series. Happily, from 1997 the Eighth Doctor's adventures would continue through a series of original novels, published by BBC Books. Taking up the baton from Virgin's hugely successful *New Adventures*, the *Eighth Doctor Adventures* (or EDAs for short) signalled the dawning of a new era.

"It's an obvious thing to say, but the main difference for me was the character of the Doctor," says avid reader Stephen Souter, when asked what appealed to him about the new line. "The Eighth Doctor was like a deliberate contrast to the darker, brooding personality of the Seventh, and this worked much better for me. *Vampire Science* by Kate Orman and Jon Blum [the second novel in the series, published in 1997] was like a statement of this difference, and they really worked hard to flesh out the sketch of characterisation that was in the TV movie."

For range editor Steve Cole, this kind of fresh energy was key to attracting new →

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16-page Time Lord souvenir
16-PAGE PULL-OUT SOUVENIR
Radio Times
DOCTOR WHO
RETURN OF THE TIME LORD
Meet the Doctor of the future and travel back with us in time
WIN a unique piece of Who history

DOCTOR WHO
THE SCARLET EMPRESS

Top left: Artwork from *The Unofficial Master Annual* (Terraqueous Distributors, 2020).

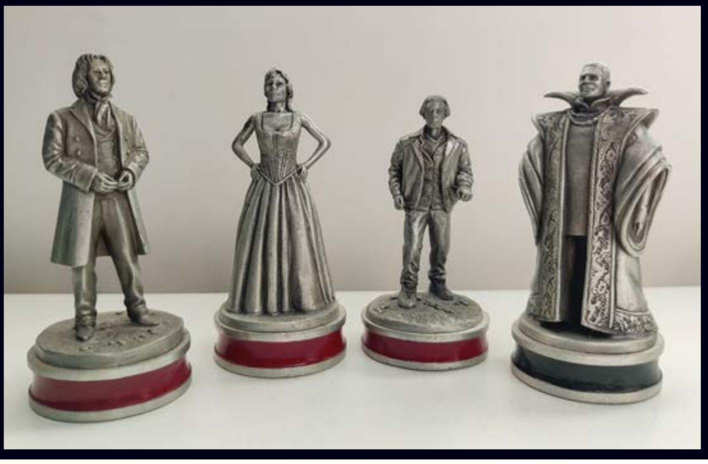
Top right: *The Unoffical Dr Who Annual* 1997 is currently in preparation.

Above: A *Doctor Who* Electro-luminescent watch.

Far left: The *Radio Times* cover-dated 25-31 May 1996 featured the TV movie on the cover, and included a 16-page 'Time Lord souvenir'.

Left: Collector Stephen Souter with his copy of the Eighth Doctor novel *The Scarlet Empress* by Paul Magrs (BBC Books, 1998). Photo © Stephen Souter.

Left: Collector Allen Machielson in his 'Whoseum'.
Photo © Allen Machielson.



Right: Pewter chess pieces of the Doctor, Grace, Chang Lee and the Master.
Photo © Chris Cassell.

Below left: The never-released Bluebird Toys TARDIS playset.
Photo © Allen Machielson.

Below right: Writer Steve Cole.

Bottom from left: The interior of the Bluebird Toys TARDIS playset.
Photo © Allen Machielson; Marvel Comics' *The Doctor Who Movie Special* and the cake it offered as a competition prize.

→ readers in the wake of the movie. "It was felt that a lot of fans had found the Virgin books a little impenetrable, because they had been so effective in building their own continuity," he says. 'So *The Eight Doctors* by Terrance Dicks [the first EDA] was a new jumping-on point for a lot of people, and with the new look, the books increased sales."

Although we know never to judge a book by its cover, the visual overhaul these novels prompted was well-timed. After years of various media strands using different logos and design philosophies, in 1996 *Doctor Who* at last took a confident step towards the kind of brand homogeny we recognise today, with the effect of bringing a wide range of disparate products into one huge collection. "When it seemed the *Doctor Who* brand was becoming active again, it made sense to unify the look across all media," says Steve.

It has to be said, the movie version of the *Doctor Who* logo originally designed by Bernard Lodge for the 1970 series does look great on all manner of items. Everything from t-shirts to tasty treats was illustrated in the pages of Marvel Comics' *The Doctor Who Movie Special* (1996), a magazine produced by the makers of **DWM**. "The special had a competition to win a TV movie celebration *cake*," remembers Chris Cassell with a smile. "Sadly, I don't think it ever made production. I wonder if any competition winners got one in the end?"

Meanwhile, fans looking for collectables that *wouldn't* go hard and crumbly after a couple of weeks were treated to a set of four pewter chess pieces from Danbury Mint, cast in the likenesses of Grace Holloway, Chang Lee, the Master and the new Doctor. Produced in 1996 to complement the company's lavish *Doctor Who* chess set, these new pieces were available via subscription for £16.99 each, going on to become highly sought-after items. "The chess pieces were something I couldn't afford at the time but I later bought them on eBay, piece by piece over a period of years," says Chris. "I think they're quite special as they were the first figure representations of the movie characters for quite some years. Each piece came with an info card written by David J Howe. I think the cards were harder to find than the pieces themselves! I suppose a lot of the fun in collecting is the thrill of the chase..."

For some collectors, it seems owning the item itself is only half of the appeal. Whether it's queuing outside Our Price at an unholy hour or scouring the listings of internet auctions, the treasure hunt is a joy in itself. And who'd have thought that so many sparkling jewels could spring from a single episode, a lonely island in a rolling, *Who*-less sea?

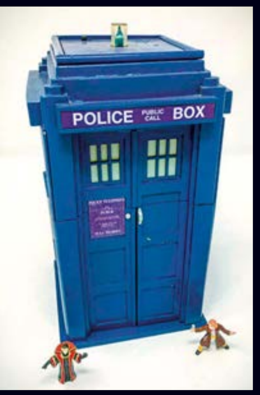
"It was a fractured era, but it was *my* era," says Sarah Hadley, with heartfelt nostalgia and a twinkle in her eye. "It was great." **DWM**

BLUEBIRD'S BLUE BOX

Although the Welsh company Dapol continued to produce *Doctor Who* action figures throughout the 1990s and even adopted the TV movie logo on its packaging, it didn't actually develop any products inspired by the movie itself.

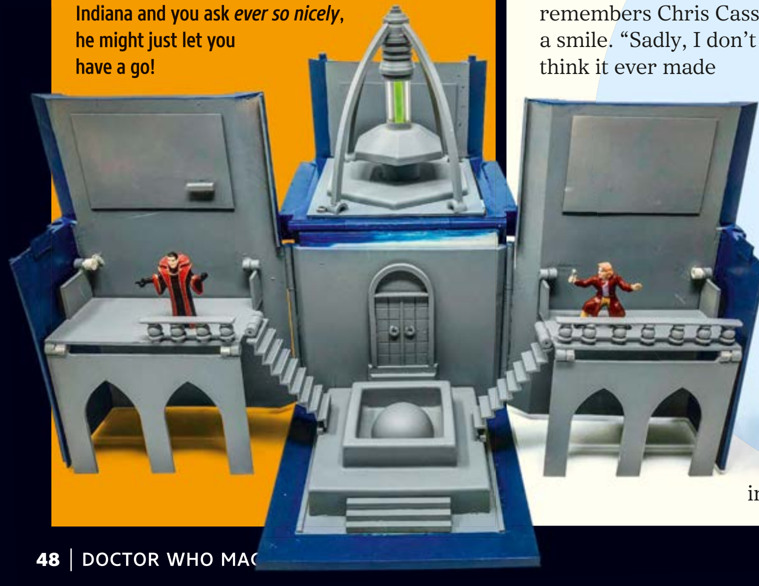
However, an intriguing artefact *was* made by Swindon-based Bluebird Toys, creators of the successful Polly Pocket and Mighty Max lines. Having tested the waters with the fabulous *In the Domain of the Daleks* playset in 1997, plans were afoot for a whole range of adventure toys, continuing with a movie TARDIS that would fold out into an arena of epic battle for tiny Doctor and Master figurines.

"It would have made a truly amazing toy," says Allen Machielson, proud owner of Bluebird's original test-model. "It would have had lights and sounds; there's a mini-cassette player in the prototype that plays the TARDIS dematerialisation effect. The inside was a combination of the movie console set and the cloister room set all in one."



Looking at this unique item, as displayed in Allen's invite-only 'WHOseum', it's hard not to feel a pang of regret that such a fabulous object was never mass-produced. "Unfortunately, when the movie was not made into a series, I believe that interest in producing it faded," says Allen wistfully.

Still, if you ever find yourself in Indiana and you ask *ever so nicely*, he might just let you have a go!



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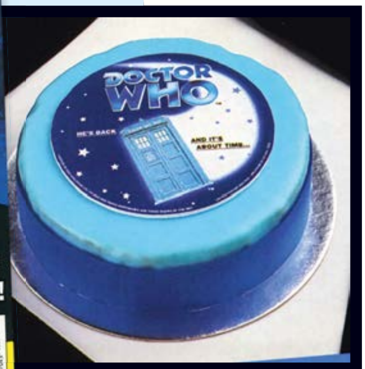

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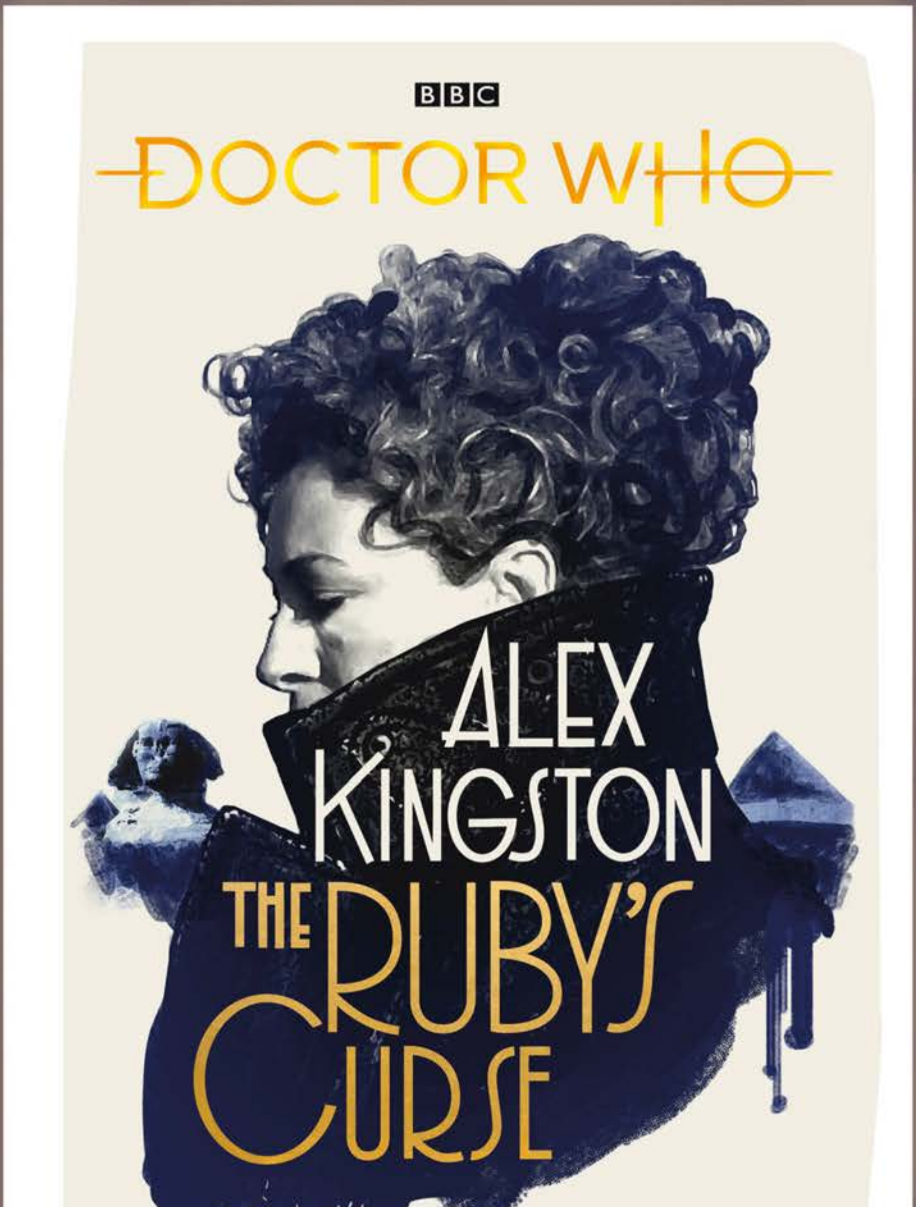
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Revealing the secrets of the Doctor's adventures – scene by scene.

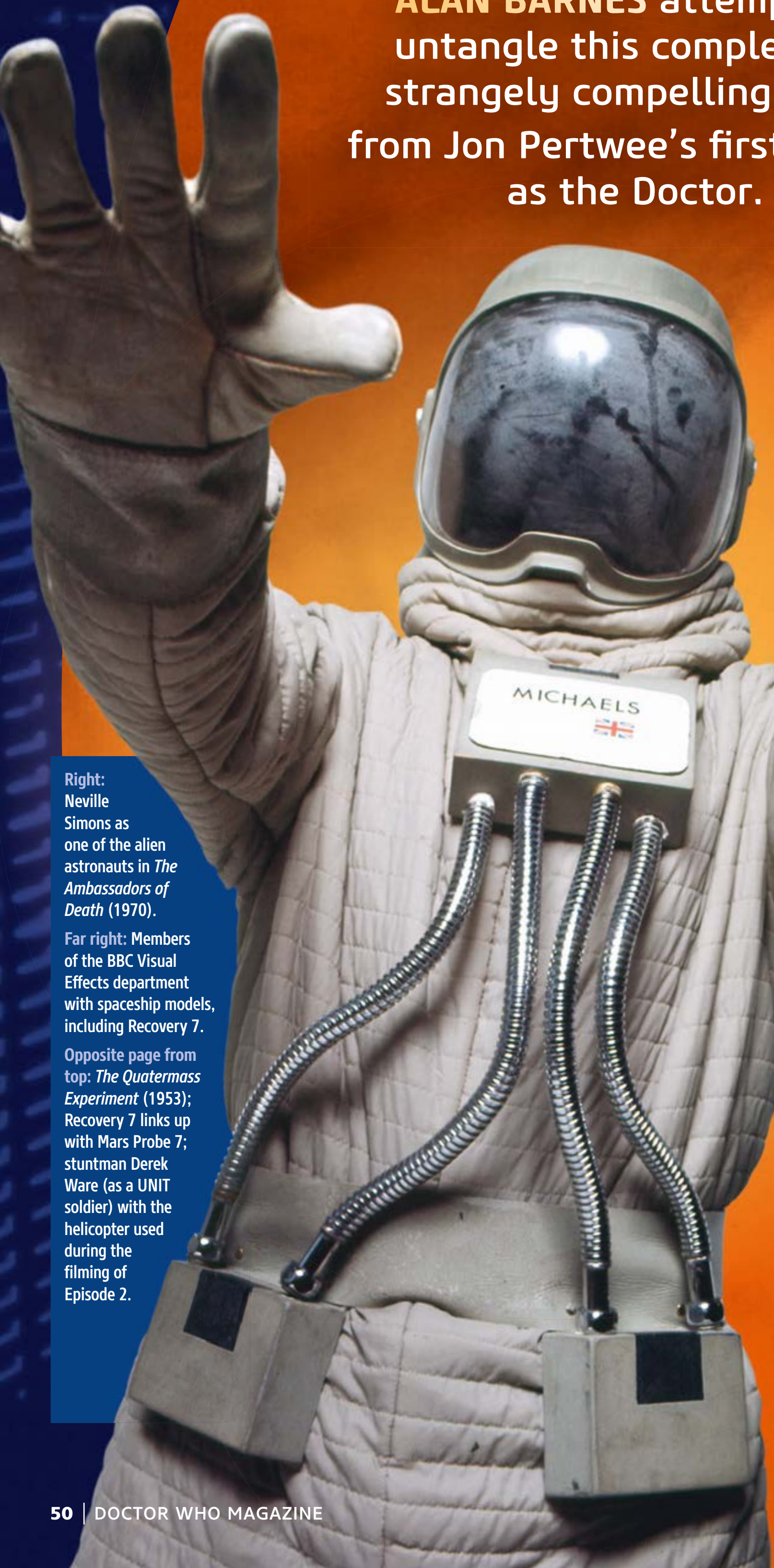
The Ambassadors of Death

ALAN BARNES attempts to untangle this complex but strangely compelling serial from Jon Pertwee's first season as the Doctor.

The Third Doctor's earliest adventures cribbed a great many elements from Nigel Kneale's seminal Quatermass serials of the 1950s. *Quatermass II* (1955) featured swarms of meteorites falling to Earth, each containing part of an alien intelligence – fragments of which formed the Third Doctor's debut, *Spearhead from Space* (1970). Next was *Doctor Who and the Silurians* (1970), in which underground workings awoke something that brought up primordial fears in modern minds – one of a great many *Doctor Who* variations on *Quatermass and the Pit* (1958-59).

So we come to *The Ambassadors of Death*, whose early episodes are a virtual update of the original *The Quatermass Experiment* (1953) – in particular its opening instalment, *Contact Has Been Established*. Both begin in a control room, where British rocket scientists Bernard Quatermass/Ralph Cornish and their brunette assistants Judith Carroon/Miss Rutherford are seeking to re-establish contact with lost spaceships BR7/Mars Probe 7 after lengthy periods of broken comms...

In both, the scientists succeed in guiding their craft down by remote control, landing them in the south of England. In *The Quatermass Experiment*, British



Right: Neville Simons as one of the alien astronauts in *The Ambassadors of Death* (1970).

Far right: Members of the BBC Visual Effects department with spaceship models, including Recovery 7.

Opposite page from top: *The Quatermass Experiment* (1953); Recovery 7 links up with Mars Probe 7; stuntman Derek Ware (as a UNIT soldier) with the helicopter used during the filming of Episode 2.

Early episodes are a virtual update of the original *The Quatermass Experiment*.

Rocket Group man Marsh brings R/T equipment to the landing site, hoping to communicate with the capsule's three occupants rather than "tear the parcel open", as journalist Fullalove puts it. Exactly the same occurs in Episode 2 of *The Ambassadors of Death*, with Cornish on the mic, resisting the Brigadier's desire to cut into Recovery 7. Both sets of scientists report to government ministers (Blaker/Quinlan), and both suffer interrogation by overtly inquisitive newsmen (a BBC reporter in a nasty check suit/John Wakefield). Most fundamentally, both concern what exactly happened to a trio of British astronauts in near-Earth orbit – and how Greene, Reichenheim and Carroon/Michaels, Lefee and Van Lyden have been replaced by something uncanny and strange…

As Trevor Ray, assistant script editor for much of that 1970 season, told **Doctor Who Magazine** in 1999: "When I had to talk to writers, I said to them, 'Look, what we need with this is to make it more like Nigel Kneale – you know, Quatermass – because for that, traffic stopped.'" Wondering what the original *Experiment* might look like 16 years later, he and senior script editor Terrance Dicks "went down to Elstree and watched one of the 16mm copies they had – and within ten minutes we were lying on the ground drumming our ears! It was just *so* awful! … Duncan Lamont lands with an enormous explosion, and the dust clears to reveal the tail-fin of this 'thing' sticking out of a terraced house… then the bedroom door opens and a character comes out and says something like, 'Cor, come and see this, luv. It's a spaceship!' I mean, we were *finished*!"

Plainly it was the naivety of the *Experiment*'s near-theatrical studio presentation that Ray and Dicks found risible, not its plot. Looking at them now, it's hard to believe the programmes were separated by just over 16 years – roughly the same length of time between *Rose* (2005) and the current Doctor's latest adventures.

A filmed set-piece dominates each of *Ambassadors*' first three episodes. It's in these that the difference becomes most striking… and the influence of director Michael Ferguson most apparent. In Episode 2, for example, Recovery 7 is hijacked when a helicopter swoops on the convoy, returning it to Space Control and targeting its UNIT escorts with smoke bombs and gas guns. Which was a far cry from the "very simple" sequence originally devised by rewriter Malcolm Hulke in cahoots with Dicks, as the latter recalled in a making-of documentary on its DVD release: "a fake board with 'Detour' on it, the lorry turns off down the wrong road, is met by a fake policeman, who pulls out his truncheon, coshes the driver, steals the lorry and drives off…"

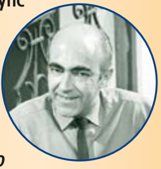
According to producer Barry Letts in his autobiography *Who & Me* (2009), Ferguson found this a "bit dull" – and devised a budget-busting alternative. So ought we to consider Ferguson one of *Ambassadors*' many authors, not just its director?

Incidentally, that hijack sequence wasn't the most dramatic thing that ever happened to G-AWFL, the Alouette II helicopter piloted by JW Peckowski throughout. Sold by British Executive Air Services in 1971, it joined the Irish Helicopters fleet at Dublin Airport, gaining a Republic of Ireland registration in the process. Hijacked by gunmen, the rechristened EI-AWC was flown into the exercise yard of Mountjoy Prison on 31 October 1973 to aid the successful escape of three IRA prisoners. (See a contemporaneous RTÉ News report at *tinyurl.com/AWFLtruth*.) She was written off the following year when she struck power lines while filming racehorses at a stud farm in County Tipperary.

Sometimes fact really is more remarkable than fiction.

Essential INFO

- The Third Doctor's third adventure started life in 1968 as a proposed six-parter featuring the Second Doctor and Zoe, but this was radically overhauled to accommodate big changes to the *Doctor Who* format.



- Founding story editor David Whitaker submitted scripts for the first two episodes of 'The Carriers of Death' (as the story was originally known) in July 1969, but the production team judged them out of sync with the series' new, more realistic style. As a guide, Whitaker was sent assistant script editor Trevor Ray's rewrite of the opening episode in August, then delivered his Episode 3 in November… whereupon *Doctor Who and the Silurians* author Malcolm Hulke was hired to write the final four episodes, uncredited. (Whitaker never worked on *Doctor Who* again.)

- Director Michael Ferguson pre-filmed ten days' worth of location sequences in January and February 1970. Episode 1's establishing shots of Space Control were located at the entrance to Blue Circle Cement in Northfleet, Kent, with the same episode's shoot-out involving UNIT staged at the deserted (and since demolished) TCC Condensers factory in Ealing – previously seen in *The Invasion* (1968) and *Spearhead from Space* (1970).

- For Episode 2, the Recovery 7 landing site was located at Claycart Bottom in Aldershot, with the stunt-filled hijack sequence mounted in a single day at the Royal Engineers Driving Circuit in Farnborough. Episode 3's exteriors were all filmed in Buckinghamshire: the exterior of Heldorf's laboratory was at Wycombe Air Park, the gravel pit was at Spade Oak and the perilous concluding chase was shot in Marlow… ending with a memorable cliffhanger on Marlow Weir.

- Studio scenes were shot an episode per night over seven subsequent Fridays, beginning with Episode 1 on Friday 13 February. The cost of the capsule interior set was shared with the new sci-fi thriller series *Doomwatch*. On Monday 16 March, five days before it was seen in *Doctor Who*, the same set featured in *Re-Entry Forbidden* – an episode about a paranoid schizophrenic astronaut piloting a nuclear-powered space shot.

Above from top: Writers David Whitaker and Malcolm Hulke; preparing to film a scene at the entrance to Blue Circle Cement in Northfleet.

Left: The capsule interior as it appeared in the *Doomwatch* episode *Re-Entry Forbidden* (1970).

The **Fact** of **Fiction**

Episode 1
FIRST BROADCAST: 21 March 1970

Space capsule Recovery 7 is seven minutes away from its rendezvous with Mars Probe 7 – which Space Control lost contact with seven months ago.

00m 25s The faces of British astronaut Van Lyden (Ric Felgate) and his mission controller Ralph Cornish (Ronald Allen) might be familiar. Married to director Michael Ferguson's wife's sister, Ric Felgate had featured in several Ferguson-directed shows before: in Napoleonic naval drama *Triton* (1968), plus two *Doctor Whos* – as an American journalist in *The War Machines* (1966), then as Brent in *The Seeds of Death* (1968). Ronald Allen had been the cruel Rago in *The Dominators* (1968) – but more significantly, had played publishing executive Ian Harmon in many Ferguson-directed episodes of the BBC soap *Compact* (1962-65).

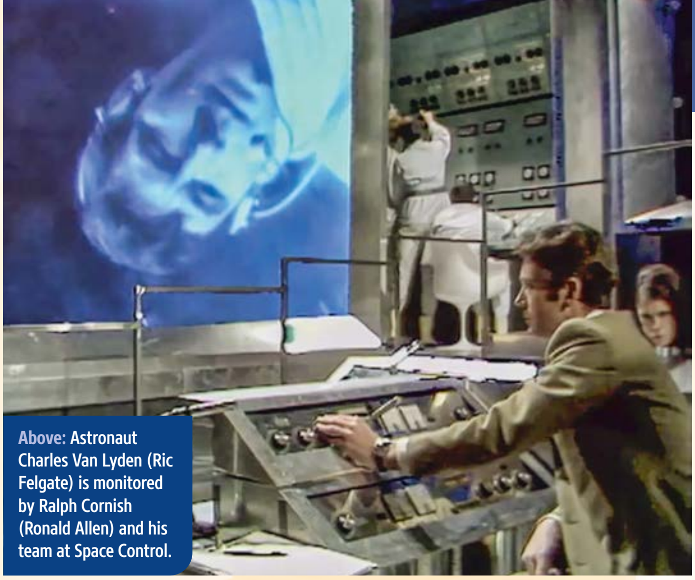
01m 35s Following the "Opening Sub-Titles" – as camera scripts described *The Ambassadors of Death*'s unique story and episode number captions, complete with musical 'sting' – Cornish is joined by bushy-bearded computer expert Dr Bruno Taltalian (Robert Cawdron). French-born Cawdron was another of Ferguson's favourites, having featured in episodes of *199 Park Lane* (1965), plus *Triton* and its sequel *Pegasus* (1969). Despite Cawdron's origins, Taltalian was actually supposed to be Swiss – according to a document listing cast, sets and filming requirements for every episode, compiled before the final scripts had been received.

02m 46s The Doctor (Jon Pertwee) has installed the console from his TARDIS in his (new) laboratory at UNIT HQ. It's not been seen since the final episode of the last black-and-white adventure, *The War Games* (1969) – so it's never before been seen in its true, flare-preventing off-green colour scheme.

He tells his assistant Dr Liz Shaw (Caroline John) that he's trying to reactivate its time vector generator – which controlled the ship's interior dimensions when it was last mentioned, in the first episode of credited writer David Whitaker's *The Wheel in Space* (1968). We might speculate that the Doctor used the generator to make his ship's exterior dimensions large enough to get the console past the police-box doors... and now he needs to get it working again, in order to replace it. Oddly, though, it sends Liz 15 seconds into the future, after she stands in a certain spot. ("You're right in it's [sic] activation field," he warned her, in a visibly cut line.) The generator's purpose might have been muddled between script drafts, since the characters' disappearing and reappearing seems to have been devised by Ferguson with script editor Terrance Dicks as a means to exploit new video technology.

Twice, both characters disappear – so whose footsteps can we hear on the soundtrack...?

Playing in the background throughout, TV presenter John Wakefield (Michael Wisher) reports from Space Control – this being Wisher's first credited role in *Doctor Who*, although Ferguson had previously hired him for unconfirmed voice work on *The Seeds of Death*.



Above: Astronaut Charles Van Lyden (Ric Felgate) is monitored by Ralph Cornish (Ronald Allen) and his team at Space Control.

05m 08s As Recovery 7 homes in on the Mars Probe, Van Lyden changes the capsule's altitude, and his image rotates – which makes no sense if Recovery 7's camera is fixed internally. However, that provisional list of cast, sets and filming requirements indicated an additional model shot of "slave cameras floating away from [Recovery] rocket" – so perhaps the camera could be hovering outside the capsule, looking in through the window? (More likely, though, that those slave cameras would have enabled the characters to see the capsules in space – like we can.)

That same document noted that a pre-filmed "Astronaut's space walk" would have featured in Episode 1. At one stage, then, Van Lyden would have spacewalked over to the Mars Probe... just as various characters had been pre-filmed spacewalking from and to the setting of Whitaker's *The Wheel in Space*.

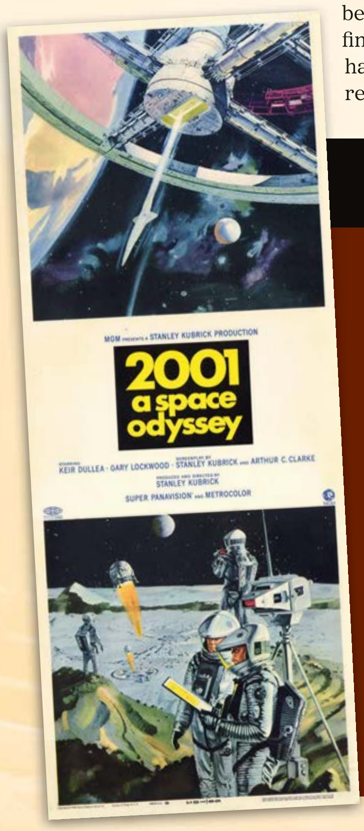
06m 51s While the Doctor watches, Liz brings him a beverage – crossing the shadow of a microphone in the process.

"This must be a moment..." begins Wakefield, before the scene changes. The script gave Wakefield a far longer spiel than necessary to run under the Doctor and Liz's lines. This was in fact a moment of "tremendous relief for Controller Cornish

SPACE ODDITIES

A pseudo-classical Dudley Simpson theme accompanies Episode 1's model shots of the Recovery 7 capsule linking up with the Mars Probe – inspired, perhaps, by Stanley Kubrick's famous use of Johann Strauss' Viennese waltz *The Blue Danube* (1866) in the space-station docking sequence in *2001: A Space Odyssey* (1968).

Given that these events are being televised, though, might it also allude to the far-out, vaguely jazz stylings of Pink Floyd's *Moonhead*, a track specially composed to be heard during the BBC's coverage of the first Moon landing in July 1969? Certainly, that coverage appears to have influenced the TV presentation of the Recovery 7 mission, with bespectacled TV presenter John Wakefield seemingly cast from the James Burke mould – after the *Tomorrow's World* correspondent who'd been the main face of the BBC's Apollo 11 programming.



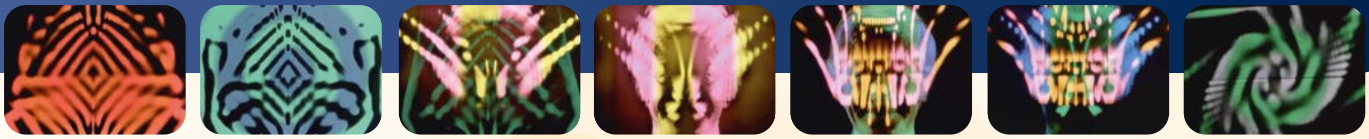
MGM presents a STANLEY KUBRICK PRODUCTION
2001 a space odyssey
KEIR DULLEA · GARY LOCKWOOD · STANLEY KUBRICK and ARTHUR C. CLARKE
STANLEY KUBRICK
SUPER PANAVISION and METROCOLOR

Far left: Stanley Kubrick's 1968 classic *2001: A Space Odyssey*.

Left: Pink Floyd on the cover of their November 1969 album *Ummagumma*.

Above left inset: TV presenter John Wakefield (Michael Wisher).

Above: James Burke presents the BBC's coverage of the Apollo 11 Moon landing.



and his team" – with Van Lyden about to inject air into the connecting tunnel, in order to enter the Probe. "We are all hoping desperately that the astronauts are alive and well and have only been prevented from communicating with us by some unexpected failure in their equipment," continued Wakefield. "You will remember that on a recent moon landing there was a total communications breakdown, but the operation was achieved both successfully and safely. This may well be the case with Mars Probe Seven [sic]."

The fact that Moon landings are now pretty routine was underlined in subsequent control-room dialogue, most of which was lost in editing – one of many cuts made throughout the serial (overruns that occurred, it seems, after director Michael Ferguson significantly expanded many of the filmed sequences from the script... as we'll see).

Here, the Brigadier asked Taltalian if they could bring the linked capsules down together. "The outer skin of Mars Probe Seven [sic] is made of tin-foil," came the reply. "It would melt in the journey through Earth's atmosphere. That's the whole point of the recovery capsule." Showing his ignorance, the Brigadier wondered what happened to the Mars Probe's mother ship – and was told that there wasn't one: "This wasn't a simple moon landing you know. Mars Probe Seven [sic] was boosted off by a three stage rocket. It jettisoned all stages and its heat shield to reach Mars."

The Probe hatch is opened from the inside, but an ear-splitting noise is heard as Van Lyden floats through... and all communication is lost.

10m 43s With the Doctor and Liz having driven to Space Control, Cornish's assistant Miss Rutherford (Cheryl Molineaux) explains to the Brigadier how built-up power in the Probe's solar batteries could have blown the circuits of both capsules. "Would that have killed the man in the Recovery capsule?" asks the Brig – at which point Caroline John can be seen smoothing her hair in the background screen left, awaiting her cue. (Or is it Liz rearranging her locks – messed up by the wide-brimmed white hat she was wearing when she was driven up in Bessie, perhaps?)

Cheryl Molineaux had featured in several Ferguson-directed episodes of the new-town soap *The Newcomers* (1965-69).

14m 05s If the sound was a message, a second sound suggested a reply – so the Doctor has set about triangulating its point of origin using data from the real-life radio telescopes Haystack (in Massachusetts), Algonquin (in Ontario), Arecibo (in Puerto Rico, recently collapsed), and one in Cambridge (presumably the Half-Mile Telescope at the Mullard Radio Astronomy Observatory). Five more were omitted from the script – Catalina (in Arizona), Culgoora (in New South Wales), Dwingeloo (in the Netherlands), Nançay (in France) and Onsala (in Sweden) – before the Brigadier's mention of Vorograd (a fictional observatory supposedly in Central Siberia, in the USSR).

17m 09s The reply originates from an abandoned warehouse seven miles away – "on the outskirts of London", as written. UNIT arrives in force – the Brigadier's men dressed for the first time in a strange new quasi-futuristic uniform of nylon polo-necks and zip-up jackets.

Inside, Carrington (John Abineri) orders Collinson (Robert Robertson) to hold off UNIT so Grey (Ray Armstrong) can send a final radio transmission. Abineri had played Van Lutyens in *Fury from the Deep* (1968) – but more recently, he'd been the French vice-admiral Louis-René Levassor de Latouche in Ferguson-directed episodes of *Pegasus*.

18m 47s The set-piece set-to between UNIT and Collinson's crew was choreographed by members of Derek Ware's stunt agency Havoc – used at Ferguson's suggestion. In the admittedly impressive action, however, Carrington's all-important command to Collinson – "Don't kill anyone unless absolutely necessary" – appears to have been forgotten, because several UNIT men (including one played by Ware himself) would seem to suffer direct hits...

Having learned that a massive solar flare is imminent, Cornish tries to raise Recovery 7 again.

Next: with Collinson captured, Carrington orders Grey to trigger a 'self-destructor' on the transmitter... and they exit via an upstairs window. That provisional list of cast, sets and filming requirements noted a pre-filmed 'Rooftops' sequence in Episode 1 – suggesting that at one stage, we were meant to see much more of their getaway...

22m 17s Via a slatted screen, Cornish instructs Taltalian to give the Doctor time in the computer room, so he might try to decode the original message... but there seems to be some kind of time lag in Space Control's internal comms, because Taltalian's speech is completely out of sync. Stranger still, Taltalian's image doesn't move with the screen when it retracts back into the console.

As the Doctor walks away, the female control room assistant in the background, meant to deliver Cornish a report from Athens, stands up... but then sits back down immediately, the supporting artiste in question having seemingly pre-empted her cue.

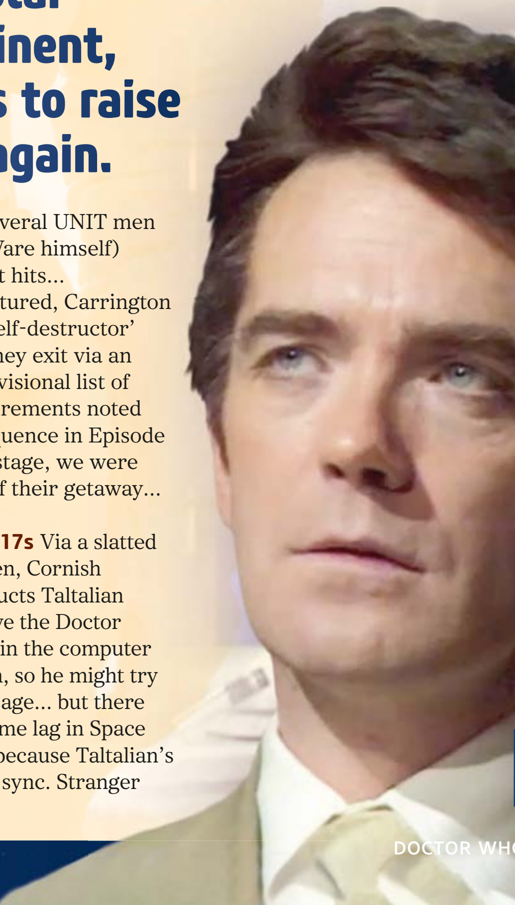
23m 22s Having learned that a massive solar flare is imminent, Cornish tries to raise Recovery 7 again, but now we see that the capsule is empty... in what was written as the cliffhanger. But the last two scenes were swapped around in editing, so the episode instead ended with the Doctor and Liz walking into the computer room, only to find themselves at the point of a pistol produced by Taltalian. Cue the first-ever added 'sting' at the start of the closing theme – a bit of musical punctuation that's endures to this day.

Episode 2

FIRST BROADCAST: 28 March 1970

00m 29s Continuity errors crept in when the cliffhanger was re-recorded along with the rest of Episode 2. Suddenly, Taltalian isn't wearing his glasses, and he no longer yanks the pistol from inside his trousers.

01m 08s Rather than surrender the reel of tape containing the alien message, the Doctor causes it to disappear from his hand. →



Above: Ronald Allen as Ralph Cornish.

→ Stage directions indicated this could be done by either “Jon’s conjuring or trick photography” – but in the event, a locked-off camera effect was employed, presumably since Pertwee’s prestidigitation, apparently practised as part of his cabaret act, couldn’t possibly palm a tape of such size. After Taltalian escapes the Brigadier by using Liz as a human shield, the Doctor tells his assistant he’d caused the tape to disappear via “transmigration of object”, not “pure science”. In the Target Books novelisation, Terrance Dicks describes this – with only a hint of desperation – as “a Time Lord technique somewhere between telekinesis and conjuring”.

Next, Liz directs the Doctor to the “analogue digital converter”. Cut from here was the Doctor’s comment about how Liz seems to know “a great deal about these devices” and Liz’s explanation: “I’ve had to do a lot of work with computers.” When the Brigadier returns, the Doctor says he’d like to talk with one of the men taken from the warehouse. Originally, the scene ended with the Doctor asking Liz if she could cope, then cutting her short when she began to give an over-detailed answer about running the message through an analyzer: “All right, all right!” While Liz set to work, the camera zoomed out to reveal someone else watching her – our first intended sight of Taltalian’s assistant...

03m 59s The Doctor and the Brigadier question Collinson in a cell... at UNIT HQ, the script makes clear. The prisoner gives away his military background when the Doctor bellows at him to stand to attention – using “the parade-ground rasp he’d learned at Waterloo”, according to the novelisation.

Next, UNIT jailer Corporal Champion (James Haswell) hands the Brigadier a note... informing him that Recovery 7 has “just started coming back, of its own accord” – so a cut Brig line should have told us. Champion was James Haswell’s only credited role in *Doctor Who*, after walk-on parts in *The Massacre of St Bartholomew’s Eve* (1966), *The Space Pirates* (1969) and *The War Games*. In addition, he’d appeared in minor roles in two Ferguson-directed productions, including *The Yellow Pill*, a 1969 episode of sci-fi anthology *Out of the Unknown*.

04m 24s Back at Space Control, Wakefield informs his audience that the capsules have now separated; Miss Rutherford can be seen in the background, staring intently at a screen. Before editing, this Space Control sequence began with Miss Rutherford “regarding two little dots” on that very radar screen – the capsules, now approximately five miles apart. Van Lyden was “due to maintain a five-mile standoff for thirteen minutes after uncoupling,” she reminded Cornish. “Yes – under normal conditions,” replied the Controller.

05m 57s Meanwhile, someone wearing a brown leather glove accosts Corporal Champion and frees Collinson from his cell. As per stage directions, the assailant wears the sleeve of a “serving army officer”. (The scripted running order identified Champion’s assailant only as ‘Gloved hand’ – and we’ll return to the question of their identity next issue, when Episode 5 brings us a second security breach at UNIT HQ...)

Above: The Doctor (Jon Pertwee), Dr Liz Shaw (Caroline John) and Dobson (Juan Moreno).

Why go to the trouble of freeing Collinson, though? Short of torture, there’s no indication that he’s going to give anything away. But as we saw in the last episode, Collinson and his men likely killed several UNIT soldiers when they weren’t supposed to. We never see or hear of Collinson again – so one wonders if it might suit the people he’s working for to break him out just to dispose of him, to avoid awkward questions about the deaths of those UNIT men?

06m 54s The computer calculates 2+2=5, proving that Taltalian had sabotaged it, Liz suggests to Dobson... played by John Moreno, who (as Juan Moreno) had featured in a Ferguson-directed episode of *Out of the Unknown* in 1969: *1+1=1.5*, oddly enough.

Until a late stage, Dobson was ‘Dawson’ – but this was amended to avoid duplicating the name given to Dr Quinn’s assistant (Thomasine Heiner) in the preceding adventure, *Doctor Who and the Silurians* (1970).

Again, this scene was cut short. As written, it continued with Dobson saying briskly: “Right! I’d better start by checking the I/O Channel Controller and the floating point unit...” Casting “a quizzical look” at the back of Dobson’s head, the Doctor turned to Liz and said, “I’ll leave you to it” – the stage direction “with meaning” indicating that she needed to keep an eye on him, perhaps.

Another lengthy Wakefield spiel was lost from the top of the subsequent Space Control sequence: “If radio contact cannot be resumed with astronaut Charles Van Lyden, he cannot be guided through that dangerous seven-mile-wide gap between the super-radiation layers. However, if the capsule will respond to remote control impulses from this Space Centre [sic], there is still a chance of a safe re-entry.”

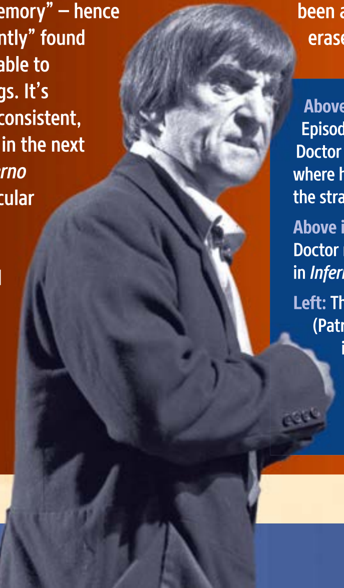
And so Recovery 7 lands “somewhere in the south of England”. The provisional cast, sets and filming document for the entire serial (see above) noted that the only film required for Episode 2 was stock footage of a ‘Splashdown’ – suggesting that in early versions of the script, Recovery 7 came down like an Apollo capsule, landing in British waters.

SOUNDS FAMILIAR

Ears ring when Van Lyden enters the Mars Probe in Episode 1, caused by a sound that the Doctor claims he’s heard somewhere before – but he can’t remember where. “It’s all up here in my mind,” he tells Liz. “The information’s here, but I can’t reach it.”

In his Target Books novelisation, Terrance Dicks confirms that this was a consequence of the punishment imposed on the Doctor at the end of *The War Games* (1969): “In taking away the Doctor’s knowledge of time travel theory, the Time Lords had perforce interfered very considerably with his memory” – hence he “frequently” found himself unable to remember things. It’s infuriatingly inconsistent, that’s for sure; in the next adventure, *Inferno* (1970), a particular sound will also prompt the Doctor to recall having heard something like it before – but in that case, he’s immediately able to pinpoint it to the eruption of Krakatoa in 1883.

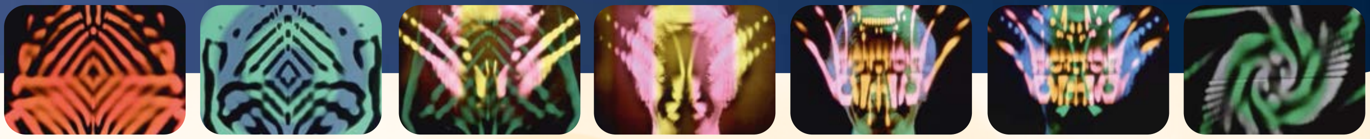
We’ll never learn when it was that the Doctor last heard the sound from the Probe... so is it remotely possible that his memories of an earlier encounter with the exact same forces that made it have been accidentally erased?



Above left: In Episode 1, the Doctor can’t recall where he’s heard the strange noise.

Above inset: The Doctor recalls a sound in *Inferno* (1970).

Left: The Doctor (Patrick Troughton) in Episode Ten of *The War Games* (1969).



When the capsule is found to be locked from the inside, the Brigadier radios to arrange its escort back to Space Control – unaware that Carrington and Grey are listening to his R/T channel.

13m 11s The Brigadier calls to the Doctor, saying he'll see him at the Space Centre (sic – both 'Control' and 'Centre' are used in dialogue throughout). As scripted, we cut to the computer room therein, where Liz confirmed to Dobson that Taltalian had sabotaged the computer himself: "He'd disabled the self-checking mechanism by adjusting the thermostat." The printouts they'd made showed no "phonetic alphabet construction" in the alien message... but then Liz had a 'Eureka' moment: "I think I've got it. It's trying to print out a picture." Stage and camera directions indicated a zoom in to a close-up of a "deeply worried" Dobson as Liz went back to reprogram the computer...

13m 22s Climbing aboard the low loader, the Brigadier orders: "Keep to the prepared route and clear the way ahead of us. You bring up the rear." Who's he addressing, though? It's not the driver of the low loader, and it can't be the motorcycle outriders seen in the subsequent hijack sequence, because he's only just called UNIT Control for "Outriders, top priority." (They join the convoy later, at **14m 02s**.)

The capsule is hijacked when a helicopter swoops on the convoy, targeting the UNIT men with smoke bombs and gas guns.

16m 48s In all the mayhem, a UNIT man attempts to clamber aboard the baddies' helicopter. He's played by Derek Ware – who also played one of the UNIT men seemingly shot point blank in the warehouse in Episode 1. Even if, by some miracle, Ware's character had survived, he surely wouldn't have been fit for duty the following day – so either he's the biggest fake diver outside the Premier League, or UNIT has recruited a pair of identical twins.

18m 17s Soon after, the Doctor runs into the low loader – driven by Grey, with a shades-wearing Carrington beside him. The highly improbable implication is that it's taken the Doctor all this time to get Bessie's motor running! In his novelisation, Dicks instead has it that after restarting Bessie, the Doctor turns off down a side road "to get ahead of the slow-moving convoy" – but is soon afterwards "considerably surprised to see the shrouded shape of the capsule moving along above a distant hedgerow, particularly since it was moving in quite the wrong direction." He therefore turns about to intercept it.

18m 47s The Doctor contrives to use Bessie's 'Anti Thief Device' on Carrington and Grey, causing them to be stuck in a force field while he drives the low loader back to Space Control. Which is the last time we'll see Grey, who disappears from the narrative much as his similarly moustachioed comrade Collinson did. Carrington was wearing dark glasses when he ran into the Doctor, but Grey was not – so might it also be convenient to dispose of him, to prevent his being identified?

21m 21s The Doctor and the Brigadier have gone to meet Sir James Quinlan (Dallas Cavell) – described in stage directions as "the Minister of Technology and Space Development".

Founded in 1964, the Ministry of Technology was a short-lived innovation of Harold Wilson's Labour government (one that absorbed the Ministry of Aviation). At the time of broadcast, the real-life Minister of Technology was none other than Tony Benn.

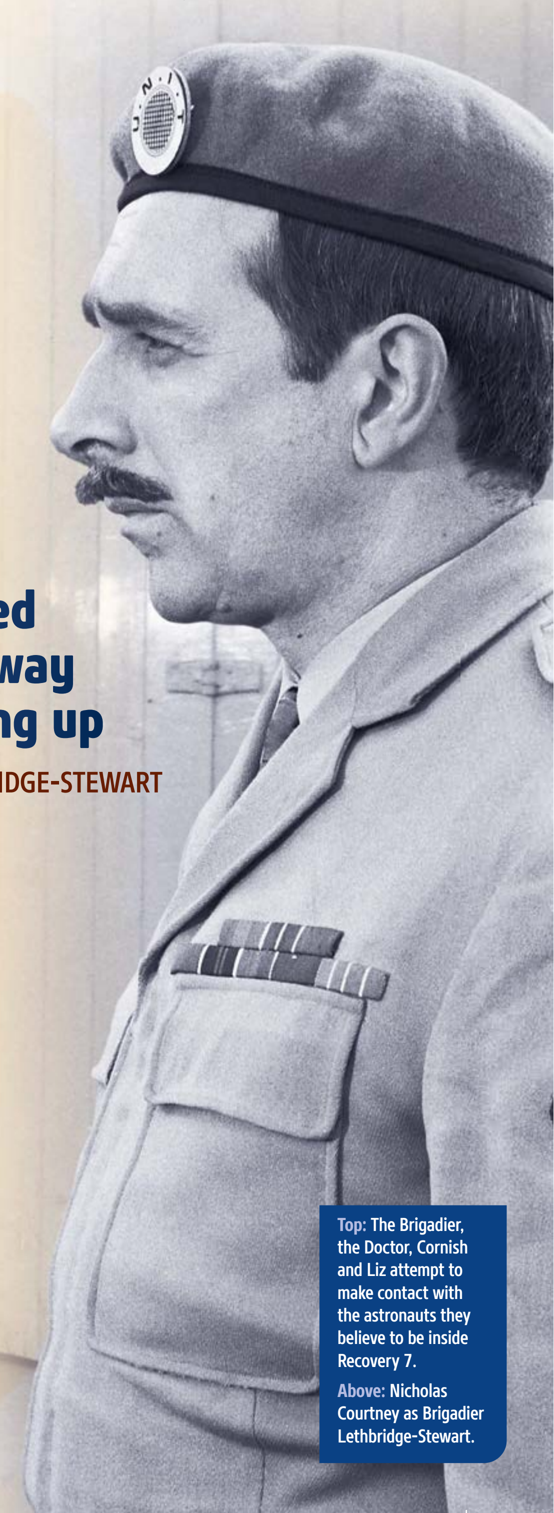
Dallas Cavell had featured three times before in *Doctor Who*: as a cruel roadworks overseer in the second episode of *The Reign of Terror* (1964), as Desperus convict Bors in the third instalment of *The Daleks' Master Plan* (1965-66), and as the slaver Trask in *The Highlanders* (1966-67).

"Keep to the prepared route and clear the way ahead of us. You bring up the rear." BRIGADIER LETHBRIDGE-STEWART

Dialogue was cut from the top of this scene. Originally, it opened with Quinlan angrily telling the Brigadier that the security of the Mars Probe project was his responsibility: "If you can't cope, I shall have to find someone who can."

As the Minister for Space Development, the Doctor told Quinlan the final responsibility was his. "It's impossible for me to carry out my duties if we are being betrayed from the inside," insisted the Brigadier – which led into Quinlan's on-screen line: "Exactly what are you suggesting?"

With Quinlan having promised an investigation, the Doctor and the Brigadier depart – whereupon Taltalian enters through another door and sits down. Next, we see the Doctor and the Brigadier back at Space Control – and next, we cut back to Quinlan's office, where Taltalian is asking, "What went wrong?" The more pertinent question is: *how far apart are the Space Centre and the Ministry?* Because Quinlan and Taltalian have been sitting in this position for however →



Top: The Brigadier, the Doctor, Cornish and Liz attempt to make contact with the astronauts they believe to be inside Recovery 7.
Above: Nicholas Courtney as Brigadier Lethbridge-Stewart.

Above: Reegan (William Dysart) callously disposes of his dead henchman in a gravel heap.

→ long it took the Doctor and the Brigadier to travel between the two – and yet only now has their conversation advanced to the point of discussing the returned capsule! (The Ministry's in Whitehall, the novelisation has it.)

22m 40s "They've started to crack the code," Quinlan tells Taltalian. In cut dialogue, Taltalian said that UNIT was getting too close and that Quinlan would have to hide him. "Why not stop here?" said Quinlan. "Where could be safer [sic]."

From inside Recovery 7, Van Lyden's voice asks to be cleared for re-entry – but when he fails to respond to questioning, the Doctor calls to have the capsule cut open...

Episode 3

FIRST BROADCAST: 4 April 1970

02m 08s Inside the capsule is a tape recorder, triggered by speech. But why would whoever put it there imagine it would delay the opening of the capsule, as Cornish suggests? If anything, Van Lyden's clearly false response made them open it up quicker, certain that they wouldn't harm anyone inside.

It turns out that the astronauts were removed when a bogus patrol cleared Cornish and Liz out for a "security check". We know from Cornish's lines at the landing site last episode that the hatch was sealed from the inside – so either this bogus patrol persuaded the occupants to exit the capsule of their own volition, or the bogus patrol cut open the hatch themselves, then resealed it seamlessly...

03m 15s The massively irradiated astronauts (Ric Felgate, Steve Peters, Neville Simons) are being kept behind glass in a laboratory run by Professor Heldorf (Gordon Sterne) – named 'Kuhn' at provisional script stage, but likely renamed in deference to the Princeton-based Professor Thomas S Kuhn (1922-96), an eminent science historian.

Army officer Carrington instructs Heldorf to feed radiation to the astronauts... whose mostly concealing helmets were originally created by props makers Jack and John Lovell for Hammer Film Productions' once seen, never forgotten 'space Western' *Moon Zero Two* (1969).

04m 26s The Doctor, the Brigadier and Liz have gone to inform Quinlan that the astronauts were taken from Space Control by two army officers. Might one of these have been the unseen 'Lt Pollard' named in the provisional cast lists for Episodes 2 and 3?

To explain, Quinlan brings in Carrington – former Mars Probe 6 astronaut General Carrington, now head of the new Space Security department. Those same provisional cast lists indicate that Carrington was originally 'Cunningham' – but very probably this too was changed in deference to a real-life namesake: General Sir Alan Gordon Cunningham (1887-1983), hero of the East Africa Campaign. Bizarrely, the Doctor doesn't appear to clock him as the shades-wearing hijacker he glued to Bessie earlier.

When Carrington enters, the Brigadier stands... into a microphone shadow!

"We don't want the public to become panic-stricken."

QUINLAN

Carrington claims that he's been working to suppress the fact that Mars Probe 7 passed through a belt of potentially contagious radiation. "We don't want the public to become panic-stricken," adds Quinlan.

"The public have a right to know. I believe you call it democracy," insisted the Doctor, at the start of a cut exchange. "Democracy can have its disadvantages, doctor [sic]," replied Quinlan. "The incident could cause a panic that could put a virtual end to space research. You see, what we are doing is for the best." The Brigadier began to protest "in the strongest possible terms" at the way the operation had been conducted, before Carrington cut him off: "I know what you're going to say and I agree. But there you are, orders are orders."

The Brigadier might well have something to say, if Carrington's men really did kill any of his in the warehouse!

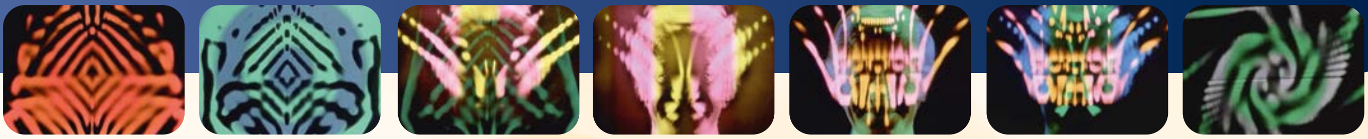
07m 29s Meanwhile, the thuggish Reegan (William Dysart) leads the astronauts out of Heldorf's lab. Provisional cast lists indicate that Reegan was originally conceived as a "Hired mercenary, Irish" – an origin retained in the Target novelisation: "He had begun his criminal career robbing banks for the IRA, and had left Ireland in danger of his life when it had been discovered that he was keeping more of the proceeds for himself than he was donating to the Cause." Glasgow-born William Dysart had been Alexander in *The Highlanders* (1966-67) – but he'd since featured in a Ferguson-directed *Z Cars* two-parter, *All They Have to Do is Spend It* (1967).

Two heavies employed by Reegan shoot Heldorf and his assistant – named Peterson in stage directions, and played by uncredited Havoc stuntman Roy Scammell (whom we'll see in a very different guise later in this episode).

Outside, Reegan leads the astronauts inside a Heyhoe Launderers van – named for assistant floor manager Margot Hayhoe – and orders two different heavies to get inside with them. Probably the original intention was for Reegan to have just two goons with him all along – but for some unknown reason, the pre-filmed pair didn't reappear in the studio recording, hence Reegan's line about the other two following on.

10m 51s Later, Reegan dumps those now-irradiated heavies' corpses under a gravel heap – but why kill them so coldly? In his novelisation, Terrance Dicks explains: "It had been a useful exercise. Now he knew how deadly the space-suited figures really were. Besides, if they had survived the two thugs would have wanted paying, and Reegan always liked to cut down operating expenses when he could..."

11m 57s The van's number plates rotate at the touch of a button... rather like those of James Bond's Aston Martin in *Goldfinger* (1964). Similarly, the signage changes to 'Silcock Bakeries' – named for director's assistant Pauline Silcock.



13m 45s Brought to Heldorf's lab by Carrington, the Doctor tells the General: "I don't know what came down in Recovery 7, but it certainly wasn't human" – a line so good, it was adapted for the conclusion of a specially shot trailer that aired immediately after the final episode of *Doctor Who and the Silurians*. "I don't know what we brought down in Mars Probe 7," mis-spoke the Doctor, "but it certainly wasn't human..."

15m 29s Having learned that Cornish intends to send up a second Recovery capsule to retrieve the actual astronauts, Quinlan ask Carrington how they're going to stop them. The harsh cut away from this scene proves it was truncated. Originally, Quinlan dismissed Carrington's proposal to put Cornish under security arrest: "It's gone too far for that. The scandal would bring down the Government." He could only delay them: "We've got to find those three..." At this, he hesitated, not knowing what word to use. "Ambassadors?" suggested Carrington, who went on to say that they might have been taken by any one of their enemies... or allies.

17m 09s The 'ambassadors' are being held in a sealed cubicle in Reegan's HQ – a "converted underground army bunker" according to stage directions, where they're being watched over by "gone-to-seed scientist" Lennox (Cyril Shaps – previously Viner in *The Tomb of the Cybermen*, 1967). One of the three has collapsed, so Reegan has ventured inside the cubicle. Behind glass, we can't actually hear what he says to the astronaut, whose helmet he tries to remove – but it was scripted as: "That's the boy... No, we must get that helmet off you."

The alien astronaut flings Reegan aside, causing the side flat of the cubicle set to wobble... and shortly thereafter, the same thing happens to the screen left side of the stairwell flat, when the pursuing Reegan dodges the reeling alien.

Radioactive isotopes revive the aliens... but then Reegan receives orders to "deal with" the Doctor and Liz.

20m 56s A message purportedly from the Brigadier requests that the Doctor and Liz "go down to Hertfordshire" to study the bodies of Reegan's goons, disinterred from under the gravel heap. The word 'down' is curious, because Hertfordshire is north of London, and soon we'll learn it takes the Brigadier "an hour" to return from the site. So where does that place Space Control?

Cut from the end of the scene: Liz asking the Doctor if she can take his car to Hertfordshire alone. Be careful, the Doctor told her: "Bessie's very sensitive." Amused, Liz told him not to worry: "She'll be quite safe with me."

23m 45s A Ford tailing Bessie contained two more of Reegan's goons (and not Reegan himself, as stage directions suggested) – so to avoid being captured, Liz has pulled up and fled across fields, towards a raging weir. The weir was probably another Ferguson embellishment: the list of provisional cast and filming requirements for this episode referred only to a London street, plus two roads labelled A and B and a 'Cyclist' (but where the latter came into it is anyone's guess).

On the weir, Havoc men Derek Martin and Dinny Powell harangue Liz – whose wide-brimmed hat helped conceal the fact that she, too, was doubled in longer shots. Roy Scammell stood in for the non-driving Caroline John in Bessie scenes filmed on the public highway – and again when Liz flips over the railing, with the torrent raging just below... **DWM**

TO BE CONCLUDED

FURTHER INFO

DVD

COMPANY 2|entertain
YEAR 2012
AVAILABILITY Out now

VIDEO

COMPANY BBC Video
YEAR 2002
AVAILABILITY Deleted

SOUNDTRACK

COMPANY BBC Radio Collection
YEAR 2009
NARRATOR Caroline John
AVAILABILITY CD (out of print)/download

NOVELISATION

COMPANY WH Allen & Co/ Target Books
YEAR 1987
AUTHOR Terrance Dicks
AVAILABILITY Out of print

AUDIOBOOK

COMPANY BBC Audio
YEAR 2018
NARRATOR Geoffrey Beevers
AVAILABILITY CD/download

Top: Dr Lennox (Cyril Shaps) is horrified to see Reegan flung aside by one of the astronauts.

Right: The alien astronauts (Ric Felgate, Neville Simons and Steve Peters) enter the back of Reegan's van.

APOCRYPHA

STEVE LYONS looks at the adventures we might have missed between television episodes.

NEW! Doctor Who comic strip
Every week on our sci-fi page
THE BEST ALL-CHANNEL MAGAZINE
EAST ANGLIA
Radio Times
1-7 June 1996 72p
Docs in frocks
The rise of TV's medicine women

What Is It? A comic strip serialised over ten weekly half-pages in the *Radio Times*.

Who Wrote It? Gary Russell.

When Was It? The first instalment was in the issue cover-dated 1-7 June 1996.

Where Does It Fit? Shortly after that year's *Doctor Who* TV movie.

Why Does It Matter? It was the only place to see what happened next.

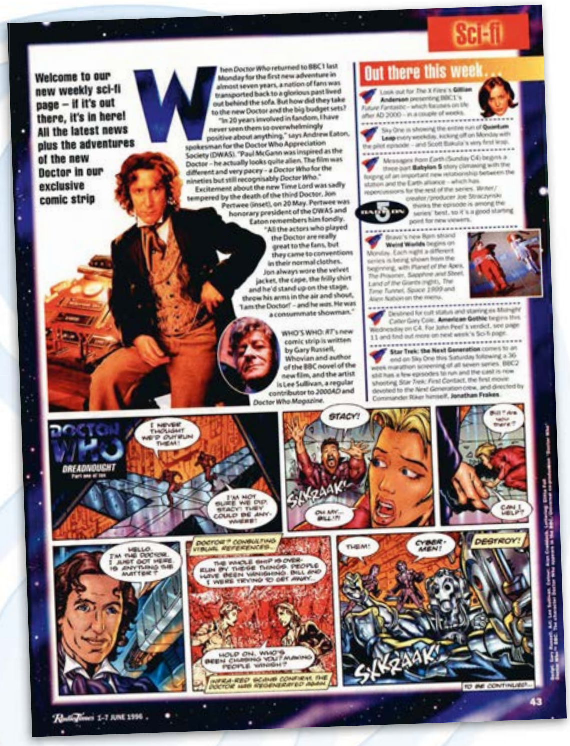
How Do I Find It? Only by tracking down the original issues, as there have been no official reprints.

ITV BBC C4 SATELLITE RADIO
Radio Times
Win tickets to the final!
FANTASTIC!
Skinner & Baddiel score with ITV's 16-page armchair guide to Euro 96 FREE INSIDE
MY LIFE WITH ELTON by the man who loves him
THE BEST ALL-CHANNEL MAGAZINE
Radio Times
WOULD YOU GO OUT WITH THESE MEN?
More bad behaviour Thursday BBC1
WIMBLEDON THE FINALS

DREADNOUGHT

"You are from Gallifrey. You will give us the secrets of the Time Lords. You will be the first of a new breed of Cybermen. With you to lead us, we will conquer all time and space."

The TARDIS lands aboard the deep space haulage ship *Dreadnought*. The Doctor meets a new friend and an old but refurbished enemy.



Sci-fi

Welcome to our new weekly sci-fi page – if it's out there, it's in here! All the latest news plus the adventures of the new Doctor in our exclusive comic strip

When *Doctor Who* returned to BBC1 last Monday for the first new adventure in almost seven years, a nation of fans was transported back to a glorious past lived out behind the sofa. But how did they take to the new Doctor and the big budget sets?

"In 20 years involved in fandom, I have never seen them so overwhelmingly positive about anything," says Andrew Eaton, spokesman for the Doctor Who Appreciation Society (DWAS). "Paul McGann was inspired as the Doctor – he actually looks quite alien. The film was different and very pacey – a *Doctor Who* for the nineties but still recognisably *Doctor Who*."

Excitement about the new Time Lord was sadly tempered by the death of the third Doctor, Jon Pertwee (inset), on 20 May. Pertwee was honorary president of the DWAS and Eaton remembers him fondly.

"All the actors who played the Doctor are really great to the fans, but they came to conventions in their normal clothes. Jon always wore the velvet jacket, the cape, the frilly shirt and he'd stand up on the stage, throw his arms in the air and shout, 'I am the Doctor!' – and he was. He was a consummate showman."

WHO'S WHO: *RT*'s new comic strip is written by Gary Russell, Whovian and author of the BBC novel of the new film, and the artist is Lee Sullivan, a regular contributor to *2000AD* and *Doctor Who Magazine*.

Out there this week...

Look out for *The X Files*'s **Gillian Anderson** presenting BBC1's *Future Fantastic* – which focuses on life after AD 2000 – in a couple of weeks.

Sky One is showing the entire run of **Quantum Leap** every weekday, kicking off on Monday with the pilot episode – and Scott Bakula's very first leap.

Messages from Earth (Sunday C4) begins a three-part **Babylon 5** story climaxing with the forging of an important new relationship between the station and the Earth alliance – which has repercussions for the rest of the series. Writer/creator/producer Joe Straczynski thinks the episode is among the series' best, so it's a good starting point for new viewers.

Bravo's new 8pm strand **Weird Worlds** begins on Monday. Each night a different series is being shown from the beginning, with *Planet of the Apes*, *The Prisoner*, *Sapphire and Steel*, *Land of the Giants* (right), *The Time Tunnel*, *Space 1999* and *Alien Nation* on the menu.

Destined for cult status and starring ex *Midnight Caller* Gary Cole, **American Gothic** begins this Wednesday on C4. For John Peel's verdict, see page 11 and find out more on next week's Sci-fi page.

Star Trek: the Next Generation comes to an end on Sky One this Saturday following a 36-week marathon screening of all seven series. BBC2 still has a few episodes to run and the cast is now shooting *Star Trek: First Contact*, the first movie devoted to the *Next Generation* crew, and directed by Commander Riker himself, **Jonathan Frakes**.

DOCTOR WHO
DREADNOUGHT
Part one of ten
I NEVER THOUGHT WE'D OUTRUN THEM!
I'M NOT SURE WE DID, STACY! THEY COULD BE ANYWHERE!
STACY!
SKKRAAK!
OH MY... BILL!?!
BILL? ARE YOU THERE?
CAN I HELP?
HELLO. I'M THE DOCTOR. I JUST GOT HERE. IS ANYTHING THE MATTER?
DOCTOR? CONSULTING VISUAL REFERENCES...
THE WHOLE SHIP IS OVERRUN BY THESE THINGS. PEOPLE HAVE BEEN VANISHING. BILL AND I WERE TRYING TO GET AWAY...
HOLD ON. WHO'S BEEN CHASING YOU? MAKING PEOPLE VANISH?
INFRA-RED SCANS CONFIRM. THE DOCTOR HAS REGENERATED AGAIN.
THEM!
CYBERMEN!
DESTROY!
SKKRAAK!
TO BE CONTINUED...

Radio Times 1-7 JUNE 1996

43

Though his TV appearances were few and far between, the Eighth Doctor lived a full life – one might say several lives – in other media.

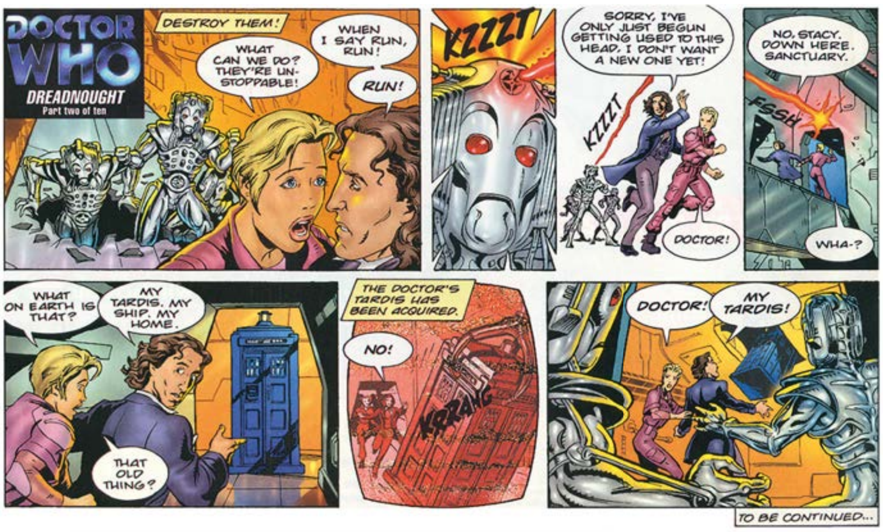
His *Radio Times* comic strip was the first of these, available in shops the day after the 27 May 1996 UK broadcast of the *Doctor Who* TV movie. As the BBC's own listings magazine, *Radio Times* was an apt choice for a *Doctor Who* continuation – at least until a hoped-for new TV series materialised.

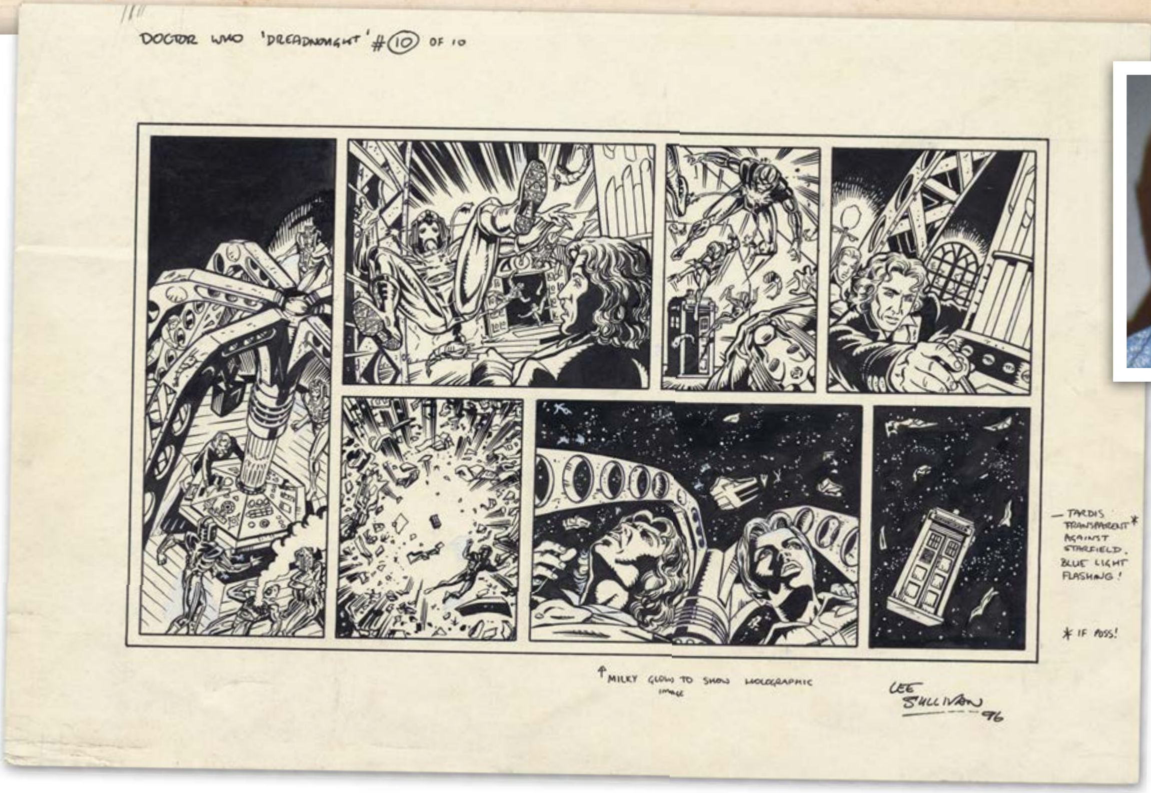
Dreadnought was the first of a series of ten-part stories. The script was by Gary Russell, one of only two people who could say he'd written professionally for the Eighth Doctor at that point. (The other was the movie's writer, Matthew Jacobs.) Indeed, Russell's novelisation of the TV movie had been published by BBC Books earlier in May. Despite this, *Dreadnought* feels more like another reboot than it does a continuation.

We find the Doctor where the movie left him, alone in his new body, new costume and new control room.

Left from top: The *Radio Times* cover-dated 1-7 June 1996 included *Dreadnought* Part One; writer Gary Russell; the Doctor (Paul McGann) in the TV Movie (1996); these issues of *Radio Times* also featured episodes of the comic strip.

Above and below: Parts One and Two of *Dreadnought*.


DOCTOR WHO
DREADNOUGHT
Part two of ten
DESTROY THEM!
WHAT CAN WE DO? THEY'RE UNSTOPPABLE!
WHEN I SAY RUN, RUN!
RUN!
KZZZZT
SORRY, I'VE ONLY JUST BEGUN GETTING USED TO THIS HEAD. I DON'T WANT A NEW ONE YET!
KZZZT
DOCTOR!
NO, STACY. DOWN HERE. SANCTUARY.
FSSH
WHA-?
WHAT ON EARTH IS THAT?
MY TARDIS. MY SHIP. MY HOME.
THAT OLD THING?
THE DOCTOR'S TARDIS HAS BEEN ACQUIRED.
NO!
KRRANG
DOCTOR!
MY TARDIS!
TO BE CONTINUED...


DOCTOR WHO 'DREADNOUGHT' #10 OF 10
– TARDIS TRANSPARENT* AGAINST STARFIELD. BLUE LIGHT FLASHING!
* IF POSS!
↑ MILKY GLOW TO SHOW HOLOGRAPHIC IMAGE
LEE SULLIVAN 96

Left: Lee Sullivan's inked artwork for Part Ten of *Dreadnought*. Sullivan provided the art for all of the Eighth Doctor comic strips in the *Radio Times*. Colours were by Alan Craddock and lettering was by Elitta Fell.

Above: Artist Lee Sullivan.

Below left inset: Gary Russell's novel *Placebo Effect* (1998) included the wedding of comic strip companions Stacy and Ssard.

Bottom left: The Doctor encounters the Ice Warriors in *Descendance* (1996) and yellow-spotted purple horses in *Perceptions* (1997).

Bottom right: The TV movie was just the first of many adventures for the Eighth Doctor.

Not much time has passed, as he's "only just begun getting used to this head". There are no other callbacks to his recent millennial adventure and no fresh information about the new Doctor. In fact, two of his most prominent screen characteristics – divining strangers' futures at a glance and announcing his half-human heritage – are altogether absent, as they would be from most of his subsequent appearances too.

As is his wont, the Doctor soon finds a new travelling companion. Stacy Townsend is a loader on the *Dreadnought* and the only survivor after the ship is invaded by familiar monsters. It's surprising that the Eighth Doctor's first Cyberman story wasn't held back for TV; it lends this strip an extra canonical weight.

Artist Lee Sullivan gives the Cybermen a new-era redesign, with glowing red eyes, a visible brain for their leader (as in *The Age of Steel*, 2006) and flying Cybermats. An infra-red scan confirms this Doctor as their enemy and they attempt to convert him into one of their own kind. He battles to prevent this, in "a strange cybernetic version of the astral plane", against a Cyber-version of himself (as in *Nightmare in Silver*, 2013). He's successful, but lets the Cybermen into the TARDIS anyway when they threaten Stacy's life.

Luckily, Stacy has a fiancée called Bill – and people called Bill in *Doctor Who* have a knack for resisting Cyber-conversion (as in *The Doctor Falls*, 2017). Bill's unexpected sacrifice creates a diversion for the Doctor, who puts everything to rights with some quick work at the TARDIS console (as in... well, the TV movie). He leaves the *Dreadnought* with Stacy, intending to take her home – but of course he does no such thing.

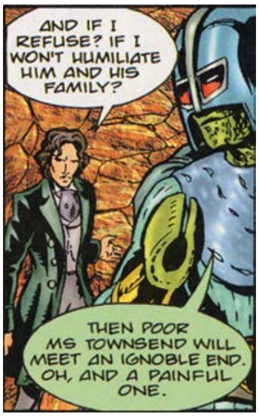
DOCTOR WHO
BBC
PLACEBO EFFECT
GARY RUSSELL

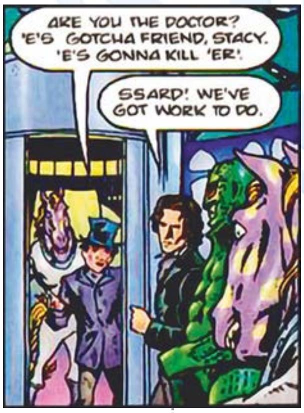
Their further adventures continued to rely on returning monsters. *Descendance* and *Ascendance* (both 1996) featured Ice Warriors, one of whom joins the TARDIS crew. In *Perceptions* (1997), the Doctor, Stacy and new Ice Warrior friend Ssard encounter the yellow-spotted purple horses first described in 1973's *Frontier in Space*, here christened Equinoids. The story also features mysterious alien shape-changers, who *would* have turned out to be Zygons...

By March 1997, with no TV series on the horizon, the *Radio Times* strip was abruptly curtailed. Its planned fifth story, *Deceptions*, was replaced by the two-part *Coda*, which wrapped up the loose thread of the shape-changing aliens without naming them. The completed first instalment of *Deceptions* saw print the following year in issue 272 of **Doctor Who Magazine**.

By then, however, the Eighth Doctor was travelling with Isabelle 'Izzy' Sinclair in the **DWM** strip. In June, he would meet Sam Jones in the first of a series of BBC novels, *The Eight Doctors*, and in July 1998 the pair would attend Stacy and Ssard's wedding in Gary Russell's *Placebo Effect*. Big Finish's audio adventures, and their Eighth Doctor companion Charley Pollard, were waiting just a few years down the line...

The reign of the Eighth Doctor was just getting into full swing. **DWM**


AND IF I REFUSE? IF I WON'T HUMILIATE HIM AND HIS FAMILY?
THEN POOR MS TOWNSEND WILL MEET AN IGNOBLE END. OH, AND A PAINFUL ONE.


ARE YOU THE DOCTOR? 'E'S GOTCHA FRIEND, STACY. 'E'S GONNA KILL 'ER'.
SSARD! WE'VE GOT WORK TO DO.

THE DWM POLL 2021

POLICE PUBLIC CALL BOX

From audio adventures to books to Blu-ray box sets, some wonderful *Doctor Who* merchandise was released last year to help us through lockdown. We'd love to know what *you* think was the best of the best in 2020 – and also what you thought about **DWM**, too.

Please fill in each category as instructed, putting additional comments on a separate piece of paper if there's no room on the form itself. You don't need to fill in every category – just concentrate on those you have an opinion on. You can find a copy of this form on the **DWM** website at *doctorwhomagazine.com.* Plus, photocopies are welcome, as are scans attached to an email – send those to *dwm@panini.co.uk* with '**DWM** Poll 2021' as the subject line. Otherwise post your form to:

DWM Poll 2021
Doctor Who Magazine
Panini UK Ltd
Brockbourne House
77 Mount Ephraim
Tunbridge Wells
Kent
TN4 8BS

The closing date for forms to arrive is 30 June 2021. Thank you for taking part!

MERCHANDISE

BOOKS

DOCTOR WHO
AT CHILDHOOD'S END
Sophie Aldred
DOCTOR WHO
TIME LORD VICTORIOUS

Of the *Doctor Who* books (both fiction and non-fiction) published in 2020, which were your three favourites?

1 ______________________________
2 ______________________________
3 ______________________________

AUDIO RELEASES – BIG FINISH

DOCTOR WHO
DOCTOR WHO

Of the audios released in 2020 by Big Finish, which were your three favourites? This category includes any Big Finish audio featuring characters from the universe of *Doctor Who*.

1 ______________________________
2 ______________________________
3 ______________________________

AUDIO RELEASES – BBC AUDIO

DOCTOR WHO
THE KROTONS
DOCTOR WHO

Of the *Doctor Who* audios released by BBC Audio in 2020, which were your three favourites?

1 ______________________________
2 ______________________________
3 ______________________________

OTHER MERCHANDISE

What were your three favourite items of *Doctor Who* merchandise (other than books and audios) released in 2020? Items can include toys, games, models, clothing, DVDs and Blu-rays etc.

1 ______________________________
2 ______________________________
3 ______________________________

DOCTOR WHO MAGAZINE

Choose your favourite three issues from the following: **DWM** issues 547-559, **DWM** Special Editions 54-56 (*The 2020 Yearbook*, *Production Design* and *The 2021 Yearbook*), *The Doctor Who Companion: The Twelfth Doctor – Volume Three* and *The Daleks*.

1 ______________________________
2 ______________________________
3 ______________________________

BEST COVER

Choose your favourite three covers from the issues listed above.

1 ______________________________
2 ______________________________
3 ______________________________

THE DALEKS
DOCTOR WHO
You say you want a REVOLUTION
DOCTOR WHO
PRODUCTION DESIGN

BEST INTERVIEW

DRESSED TO KILL
SHOWRUNNER SHOWDOWN
RUSSELL T DAVIES
STEVEN MOFFAT

Which were your three favourite **DWM** interviews from 2020?

1 ______________________________
2 ______________________________
3 ______________________________

BEST SPECIAL FEATURE

The World Cup of the First Doctor
1976

Which were your three favourite **DWM** special (ie, non-regular) features from 2020?

1 ______________________________
2 ______________________________
3 ______________________________

BEST REGULAR FEATURE

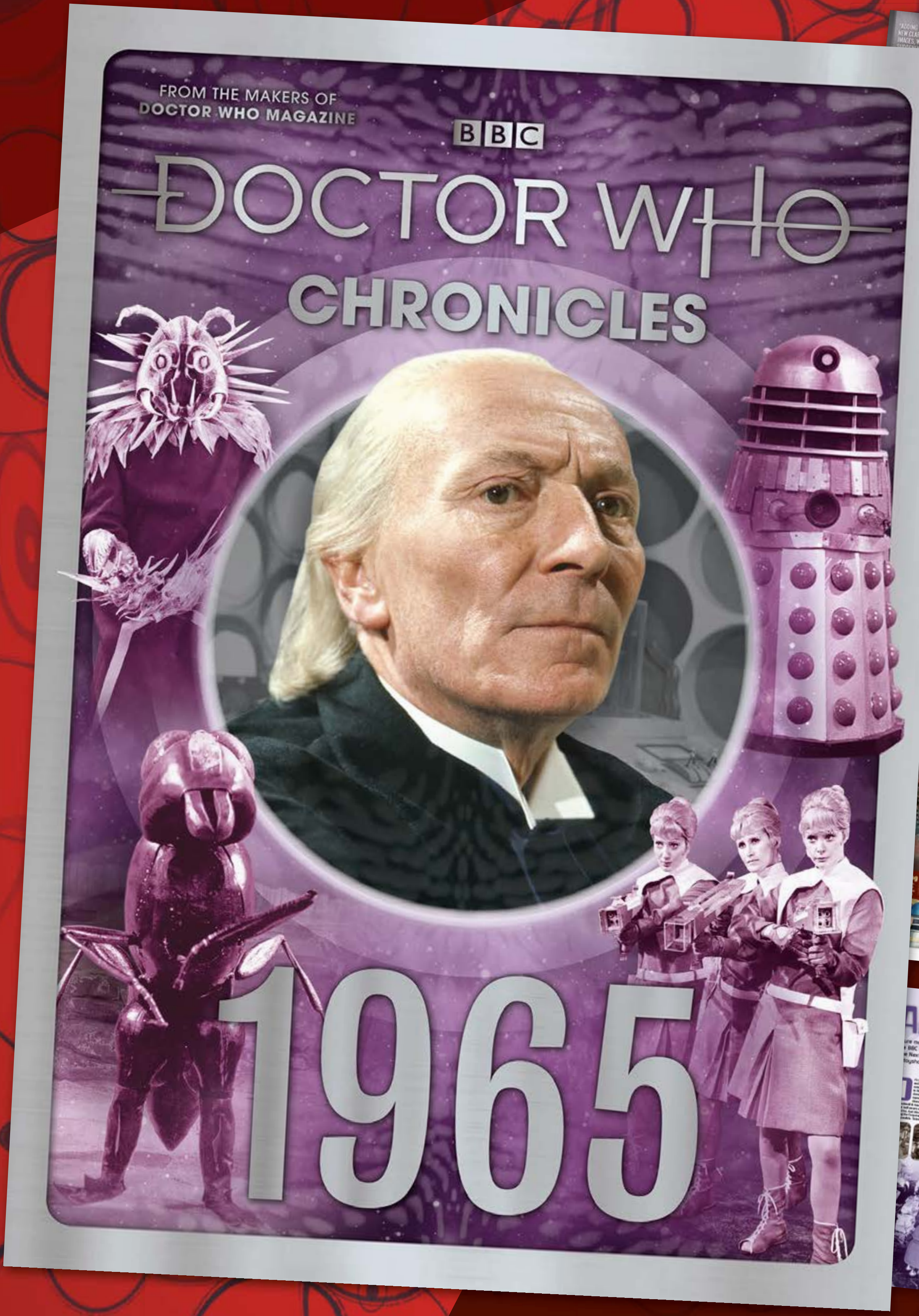
Please give **DWM**'s regular features a mark out of 10, with 10 meaning 'I love it!' and 1 meaning 'I hate it!'

Production Notes ______
Gallifrey Guardian ______
Galaxy Forum ______
Public Image ______
Out of the TARDIS ______
Episode previews ______
Collectivity ______
Comic strip ______
The Fact of Fiction ______
Apocrypha ______
Reviews ______
Crossword ______
Competitions ______
Coming Soon ______
Sufficient Data ______

Name ______________________
Address ______________________
____
____
Age ______________________
Email ______________________

Information provided will be used solely for the proposes of this poll and will not be used for marketing, nor be made available to third parties.

The first issue in a new series of bookazines examining the landmark years of *Doctor Who*'s history…


FROM THE MAKERS OF DOCTOR WHO MAGAZINE
BBC
DOCTOR WHO
CHRONICLES
1965

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Also available digitally from *pocketmags.com* price £8.99.

Panini magazines

Reviews

Our verdict on the latest episodes and products.

Reviewed this issue

Return of the Cybermen
Featuring the Fourth Doctor, Sarah and Harry
RRP £14.99 (CD), £12.99 (download)

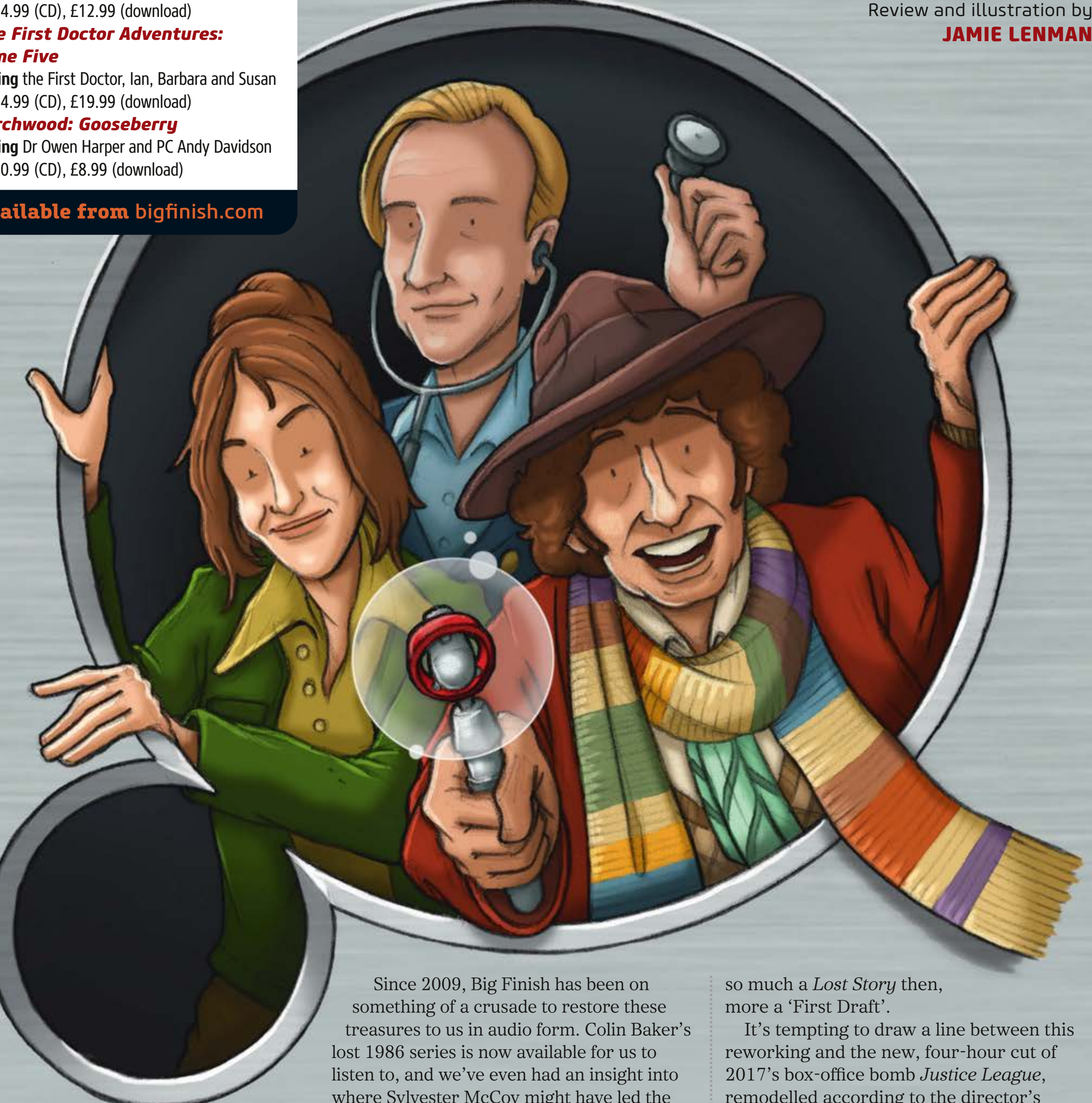
The First Doctor Adventures: Volume Five
Featuring the First Doctor, Ian, Barbara and Susan
RRP £24.99 (CD), £19.99 (download)

Torchwood: Gooseberry
Featuring Dr Owen Harper and PC Andy Davidson
RRP £10.99 (CD), £8.99 (download)

Available from bigfinish.com

Audio Frequencies

Review and illustration by
JAMIE LENMAN



No matter how many fantastic new adventures we might have together in the TARDIS, there are many that we'll never experience. From the missing episodes of the 1960s to the cancelled season of the 1980s, the show's past is littered with tantalising possibilities.

Since 2009, Big Finish has been on something of a crusade to restore these treasures to us in audio form. Colin Baker's lost 1986 series is now available for us to listen to, and we've even had an insight into where Sylvester McCoy might have led the programme had it not been cancelled in 1989.

Beyond these even, further *Lost Stories* continue to bob to the surface from time to time. Scripts from every era that went unmade or even unfinished are now being realised in full. The latest release is *Return of the Cybermen*, adapted by John Dorney from Gerry Davis' untampered vision of what would eventually become 1975's *Revenge of the Cybermen*. It's not so much a *Lost Story* then, more a 'First Draft'.

It's tempting to draw a line between this reworking and the new, four-hour cut of 2017's box-office bomb *Justice League*, remodelled according to the director's initial intentions and currently causing a sensation in the film industry. Clearly, there's an appetite for different takes on the same property, as well as a public appreciation of the many stages and creative processes that a project like this will pass through before reaching its audience. But where do we go from here? Big Finish: 'The Second Drafts'? Big Finish: 'The Ambitious Pitches'? It's a mind-boggling scenario, and

BBC
DOCTOR WHO
THE LOST STORIES
RETURN OF THE CYBERMEN

whether you consider it an inspirational cul-de-sac or a dizzying kaleidoscope of opportunity may well come down to what you make of *Return*. So let's see...

Taking full advantage of a setting already familiar to us, it has the Doctor and his chums arriving on the Nerva Beacon as a fully-formed gang, despite Tom Baker being the only founding member. Christopher Naylor does a spirited job of capturing the crisp, upright nature of Ian Marter's Harry Sullivan, navigating the tricky territory between evocation and impersonation with considerable skill. Inevitably, though, more focus will fall on Sadie Miller tackling the role of Sarah Jane Smith, as immortalised by her mother Elisabeth Sladen. Miller chooses not to ape Sladen's interpretation beyond the immediate needs of the text, and yet occasionally the odd note in her voice does catch us off-guard like a familiar face in a crowd, quickly glimpsed and then gone.

For his part, Baker is as impish and inviting as ever, sounding like a man half his age, cleverly recalling the more buoyant performance of his first few years in the role. And this, really, is where the magic happens; through their relationship with the Doctor, we accept this new Harry and Sarah without question, because *he* does. Equally, the energy Baker derives from being part of an ensemble is palpable, and so within a few minutes – a few seconds even – we simply delight in the company of our old friends.

In *Return*, the lonely space station is a tower of traps engineered to ensnare the TARDIS crew, and every few minutes there's some pulse-raising set-piece for our heroes to battle through, giving things a pulpy, comic-book feel. Tiptoeing through the white, circular corridors are Nicholas Asbury, Nickolas Grace and Robert Whitelock as recognisable avatars of Stevenson, Kellman and Lester from the 1975 production. They're joined by Amanda Shodeko as reinstated character Anitra, balancing things up against a bit of a boys' club; it's a shame she and Sarah are somewhat sidelined as the narrative progresses.

It's a cracking story for Cyber-fans, riffing on several of their greatest hits.

Elsewhere, Cyberleader and director Nicholas Briggs wisely avoids imitating the well-intentioned but frankly jarring vocal tones of the Cybermen in the 1975 production, instead opting for something closer to his 21st-century Cyberman rasp. It's a cracking story for Cyber-fans, riffing on several of their greatest hits, from the iconic 'black vein' virus to their fondness for bursting out of things willy-nilly. The Cybermats too are put to terrific use, relieved of the sometimes clunky TV props and distilled into creatures of formidable menace.

However, when the action shifts to a gold-filled asteroid in Part Three, things start to sag a bit. Transformed via thick accents, Shodeko, Asbury and Whitelock make a good fist of moonlighting as three stranded colonists, but we never truly get involved enough to care all that much about their fate. Still, this quick transmat-trip at least allows Nickolas Grace to expand upon the slippery Kellman. Grace is so well suited to this type of role that it's a genuine mystery he wasn't a regular fixture back in the day, and therefore it's a pleasure to sneak a peek at what might have been.

As Part Four begins, it's great to get back to Nerva and full steam ahead on the old hi-jinx. However, as things build towards the audacious climax, certain elements do start to distort, as if bending under the G-forces of the quickening plot; the Cyberleader becomes more and more emotional as he goes along, and suddenly Sarah is an expert in robotics. Even so, as incongruous as these developments may seem, they don't detract from our enjoyment of the piece, instead somehow complementing its experimental nature. We know this isn't *Revenge of the Cybermen,* it's a different version from another dimension. We know this isn't *our* Harry and Sarah, but they're still wonderful to be around.

Fittingly then, *Return* presents a brightly coloured, slightly cartoonish portrait of a firm favourite, and if it weren't scandalous to suggest it, one might even whisper that it's a shade more fun than *Revenge*. Now, when are we getting the *original* original treatment, set in an intergalactic casino...?

Having previously established themselves in 2013's *An Adventure in Space and Time* and four series of their own audio escapades, David Bradley and co no longer need to convince us that they're the First Doctor, Susan, Ian and Barbara. The foursome have successfully developed their own group chemistry, independent of the 1963 iterations, →

Top Right: The Cyberleader (Christopher Robbie) commands his troops in *Revenge of the Cybermen* (1975).

Above inset: A Cybermat prepares to strike, in the same story.

Bottom: Christopher Naylor, Tom Baker and Sadie Miller.

Reviews

BBC
DOCTOR WHO
THE FIRST DOCTOR ADVENTURES
VOLUME FIVE

→ and it's with high expectations, therefore, that we dive into the fifth volume of Big Finish's *The First Doctor Adventures*.

Guy Adams' *For the Glory of Urth* boasts a very 1960s premise – that of winding up in a dystopian future or mirror universe – but it's the way in which this notion is handled that deviates so widely from the feel of those early serials. Even in the sordid slave-mines of 1964's *The Dalek Invasion of Earth* we were spared swinging corpses and bodily torture, and yet in Urth's hideous police state such horrors lurk around every corner, painting an oppressively bleak landscape from start to finish.

In a gloomy nod to Orwell's Big Brother, Clive Wood has a high old time as Daddy Dominus, booming slimy threats over the echoing Tannoy and bickering with Amanda Hurwitz's equally loathsome Mummy Martial. Lower down the family tree we find Phil Mulryne as the brutish Bruddle Medicus, a vicious sadist brought to life with unnerving vigour.

The closest thing to a friendly face in this nightmare is Phyllida Nash's bizarre Brooskin, a clever character who inhabits several bodies at once, enabling us to stay connected with our separated chums at all times. Apart from a strong scene between Claudia Grant's Susan and Hurwitz's mad matriarch, though, there isn't much for our main players to do except narrowly avoid a series of nasty deaths. While the whole thing is exceptionally well done, it makes for a fairly grim two hours.

By comparison, Sarah Grochala's pure historical *The Hollow Crown* feels like a trip to the seaside for candy floss and ice cream. In reality, it's far from fluffy stuff. *Return's* Nicholas Asbury plays a gruff William Shakespeare in a tangled tale of Elizabethan revolution, sure to conjure images of 1966's similar *The Massacre of St Bartholomew's Eve.* Drawing a neat line from *Urth*, Susan continues her journey of adolescent rebellion and finds an ally in Lauren Cornelius' teenage Jude, making for a great partnership. Meanwhile, plotting away are Ian Conningham as throne-pretender Robert Devereaux and Liane-Rose Bunch as his ambitious sister, Lady Penelope Rich. Absorbing as these two are, the whole thing is so taken up with their political machinations that there's barely any room for the time travellers themselves – although Ian does get his traditional swordfight, which is always good value.

Right: David Bradley (as William Hartnell's Doctor) and Claudia Grant (as Carole Ann Ford's Susan) in *An Adventure in Space and Time* (2013).

Below inset: Lauren Cornelius as Jude in *The Hollow Crown.*

> Themes of female emancipation and history-fixing bubble away without ever boiling.

Themes of female emancipation and history-fixing bubble away without ever boiling, and just when it feels like it might fall apart, Wendy Craig swoops in and saves the day with a majestic turn as Queen Elizabeth I. Elderly and wise, vigorous yet grounded, Craig's presence is instantly magnetic. Having finally found its centre, *Crown* dials up the larks with some goofy disguises and a delirious bout of scenery chewing from Conningham as panto villain Lord Cecil. If all these juicy bits had been spread out a little more evenly across the four instalments we'd have had a bona fide classic on our hands. Even as it is, this remains a worthy number, full of fine intentions and dynamite moments.

As a set, Volume Five's ultimate achievement is the exploration and expansion of Susan's character – something that's way overdue – and as the whole package ends on a nail-biting cliffhanger, we can't wait to find out where it all might lead. **DWM**

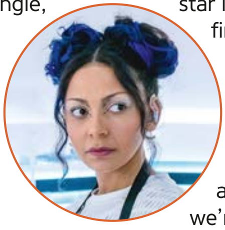
TORCHWOOD: GOOSEBERRY

FULL CAST AUDIO DRAMA
BURN GORMAN • TOM PRICE
TORCHWOOD
GOOSEBERRY
BY JAMES GOSS

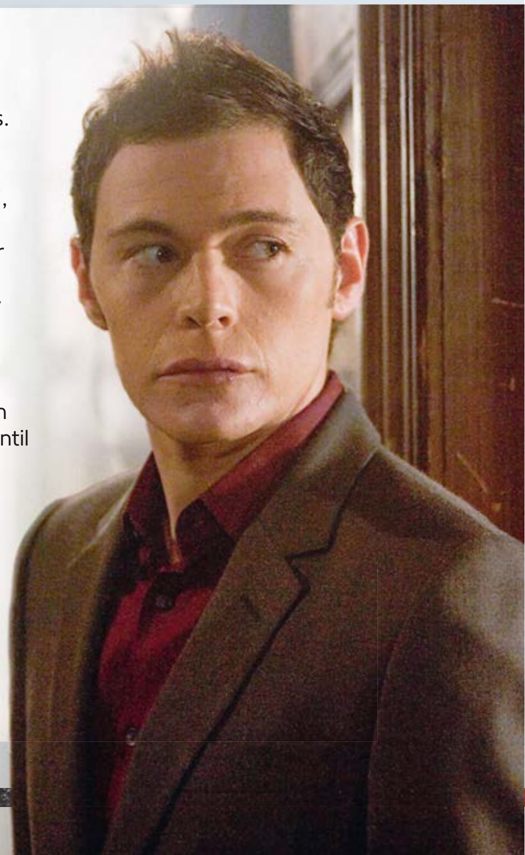
Like its namesake, the latest entry in *Torchwood*'s ongoing monthly range is a tart little treat – sweet and stinging in equal measure.

Focusing on Burn Gorman's guarded Dr Owen Harper and Tom Price's affable PC Andy Davidson, *Gooseberry* stirs a third flavour into the mix with Lois Chimimba's Caite, creating a taste sensation. In just over 60 minutes these three weave a web between them that's part love triangle, part addiction parable, part detective yarn and wholly engrossing. In signature James Goss style, the layered writing – and indeed the electric chemistry between Chimimba and Gorman – make us feel as if *we* are the titular gooseberry. The latter's skilful handling of long-forgotten feelings fills us with the same unbridled ecstasy.

Anyone who's ever attempted to cover up a big lie with a series of smaller lies will feel a familiar lurch in their stomach as events unravel, and it's left to Andy to pick up the threads. Price does a great line in 'quiet strength', but the brightest star in this particular firmament is unquestionably Chimimba, whose round, soft Highland vowels bewitch and seduce us until we're desperately trying to think up ways she could become a permanent member of the team. Solo series, anyone?



Above inset: Tom Price plays PC Andy Davidson and Lois Chimimba plays Caite.



Right: Burn Gorman as Dr Owen Harper in the *Torchwood* episode *Combat* (2006).

The Planet of Dust & Other Stories

BBC
DOCTOR WHO
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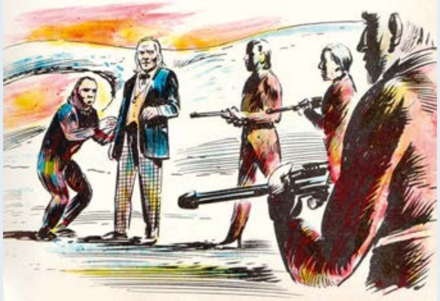
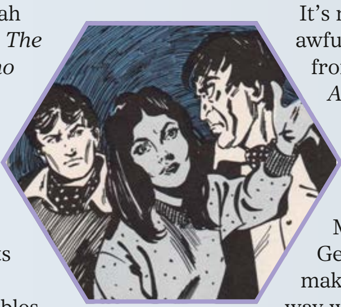


The fourth of the BBC's 'audio annuals' takes another seven stories first published in *Doctor Who* annuals between 1966 and 1985, bringing them to life with atmospheric sound design and narration by some familiar voices. The result is a near-perfect encapsulation of all the annuals' strengths and weaknesses.

The first and longest story, *Justice of the Glacians* (from the second *Dr Who Annual*, published in 1966), sees the First Doctor visiting an icy planet inhabited by intelligent, Yeti-like creatures under the domination of the arrogant Rraprro. In some ways it's charmingly naïve and silly: the Doctor – or Dr Who, as he's called here – has invented 'Zero Boots' which allow him to ski across the glaciers, and there's a telepathic couch that allows him to unlock the secrets of the thought cubes. In other ways, though, this is more faithful to the TV show than some of the later annual stories. The Doctor is in character, clutching his lapels and seizing the opportunity to play detective or lawyer. The story also has a sense of wonder that's very in keeping with the Hartnell era – mysterious locations like the G-Star in Ambivalence Five sound like somewhere the Embodiment of Gris (mentioned in *The Daleks' Master Plan*, 1965-66) might visit. Jon Culshaw narrates and, like Hartnell himself, makes the Doctor credibly old but robust and never doddery. This is a strong start to the anthology.

Sadly, the same cannot be said for *Mastermind of Space*, a Second Doctor story from the *Dr Who Annual* published in 1968, narrated by John Leeson. This is bafflingly unlike anything viewers might have seen on TV (although the Masters of Space and Time making a captive Doctor show them all the evils he has fought predicts 1969's *The War Games*). The message is authentically 1960s: 'all you need is love' as Victoria calls into existence a new human race born of compassion and pity. It left this listener cold, although I did wonder whether calling a galaxy after Victoria inspired the Tenth Doctor to name a galaxy 'Alison'.



The Third Doctor and Sarah Jane Smith appear in 1974's *The Time Thief* (from *The Dr Who Annual 1975*). It's narrated by Terry Molloy, who provides a no-nonsense Jon Pertwee voice. This is a much briefer story: the Doctor arrives on a mission for the Time Lords, confronts fellow renegade Madrigor (who in every respect resembles the Master), gets him to reveal his plan to conquer the Time Lords, and leaves. It's mainly interesting for how often Gallifrey is mentioned, the planet's name having been revealed on TV only the previous year.

The Planet of Dust, from *The Dr Who Annual 1979* (published in 1978) is much more substantial and the best story since the first. Here, the Fourth Doctor and Leela encounter a squeaky-voiced horned giant called Beshi who has some very odd plans for his unexpected guests. This is a weird and creepy tale of unease, which Louise Jameson narrates beautifully.

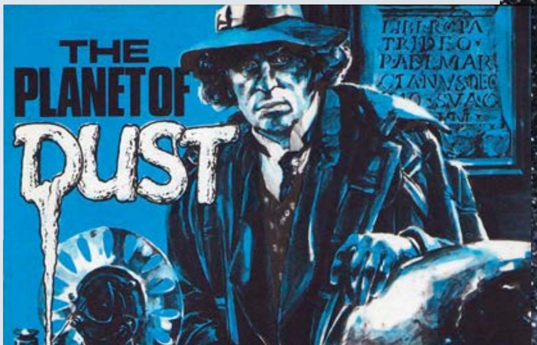
> ## *The Time Thief* is narrated by Terry Molloy, who provides a no-nonsense Pertwee voice.

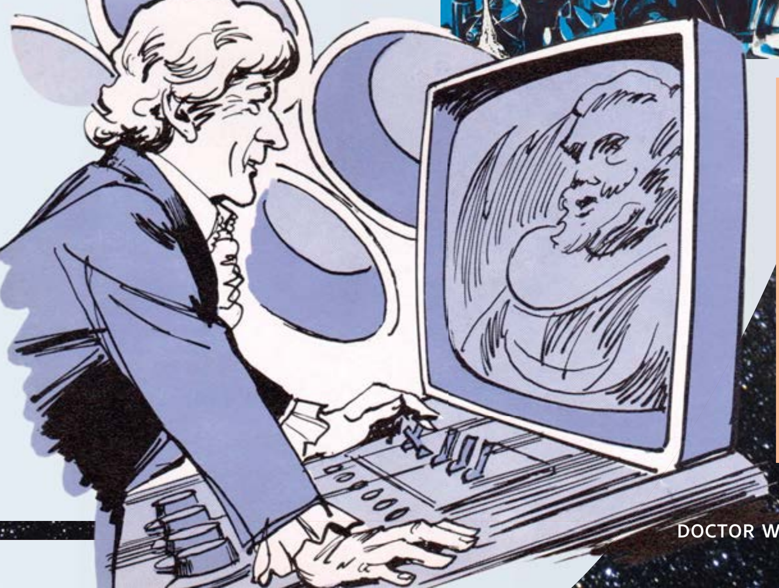
A Midsummer's Nightmare, from the *Doctor Who Annual 1981* (published in 1980) shares its narration between Dan Starkey (doing a fine Fourth Doctor) and John Leeson as K9. It benefits from sounding like it was written by someone who actually watched the TV series, with the added bonus of a *Hitchhikers' Guide to the Galaxy* reference and some amusing Doctor/Romana banter.

It's much stronger than the awful *The Creation of Camelot*, from the 1984 *Doctor Who Annual* (published in 1983). The Fifth Doctor and a barely recognisable Tegan chat to King Arthur and work out that Merlin is the Master. Only Geoffrey Beevers' performance makes this cursory entry in any way worthwhile.

As a coda to a generally very satisfying collection we have *Interface*, from the *Doctor Who Annual 1986* (published in 1985). An opaque and troubling vignette for the Sixth Doctor and Peri, this one, read by Terry Molloy again, concludes the release in disturbing, dreamlike darkness.

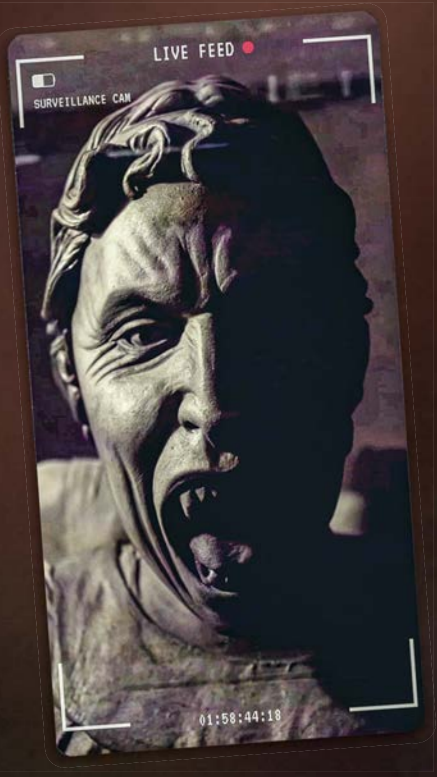
MATT MICHAEL

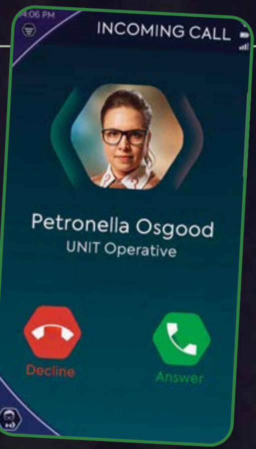




Top left: The First Doctor in *Justice of the Glacians* (1966).
Above inset from top: Jamie, Victoria and the Second Doctor in *Mastermind of Space* (1968); narrator Terry Molloy.
Above: The Fourth Doctor in *Planet of Dust* (1978).
Left: The Third Doctor in *The Time Thief* (1975).

The Lonely Assassins





Game

Publisher Maze Theory
Platforms Android, iOS and Steam
RRP from £3.99

The Lonely Assassins was developed by Kaigan Games and Maze Theory, companies known for their successes in the mobile phone game industry. Among their acclaimed games are titles such as 2016's *Sara is Missing*, which utilised the player's own phone to create an immersive horror story.

Similarly, *The Lonely Assassins* draws the player in via the mystery of a 'found phone' belonging to Larry Nightingale. The character was last seen in the 2007 TV episode *Blink*, and here he's once again played by Finlay Robertson. Larry has gone missing, and the player must use the contents of his phone to discover what has happened to him. While this may sound fairly mundane, it places the player in the centre of the action, making the story feel very personal. As the game progresses, the player uncovers what happened to Larry and Sally after the events of *Blink*, and what Larry has recently been doing in Wester Drumlins, the spooky old house seen in that story. The game uses such devices as 'voicemail' left by the characters, 'messaging' and a 'CCTV app' controlled by the player to produce a truly immersive experience.

The Weeping Angels – the Lonely Assassins of the title – are adversaries perfectly suited to this adventure. They can make the player nervous simply by turning up, because one is constantly anticipating the moment when the statue-like monsters might strike. Their method of 'killing' – sending characters back in time and feeding off the energy released – is effectively conveyed through pictures and video of characters living in the past, grieving for the loss of their former lives. This threat from the Angels, combined with the thriller-mystery narrative, works well to create a game that's unsettling in places yet compelling to play.

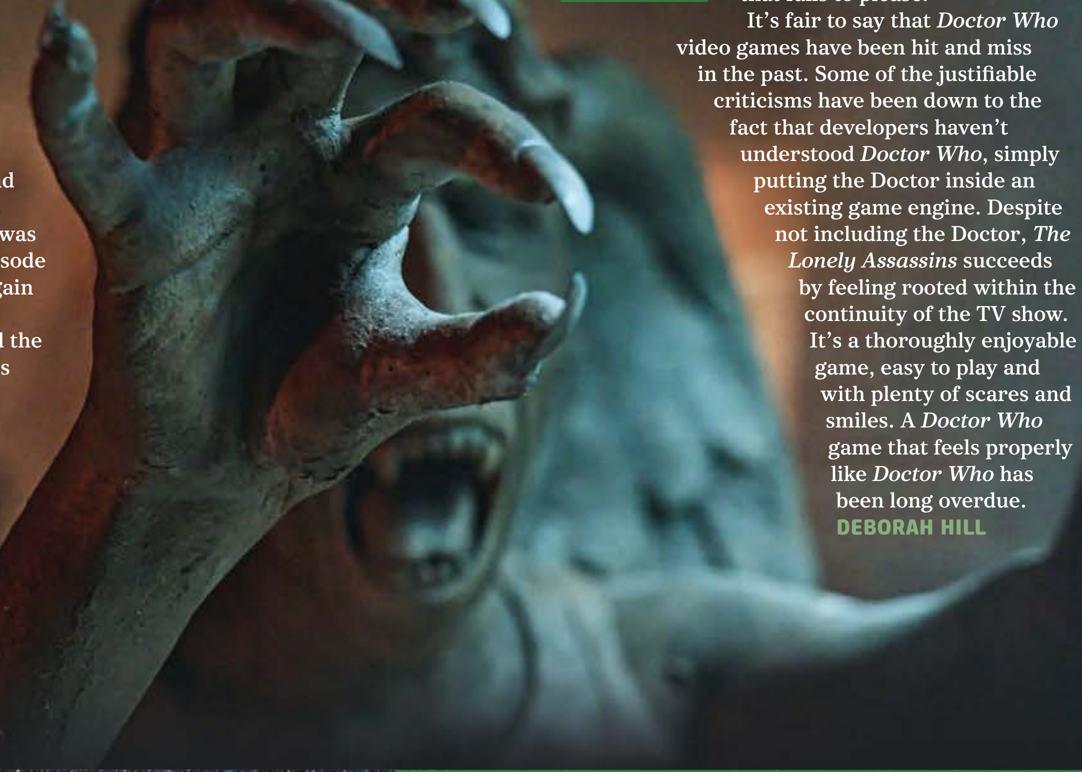
The Lonely Assassins uses an interactive 'friend of the owner' who guides the player through the investigation. This is Petronella Osgood (played by Ingrid Oliver), who was first seen in 2013's *The Day of the Doctor*. The character of Osgood is superbly captured; she's self-deprecating, randomly off topic and extremely sympathetic, particularly when placed in peril. A lot of effort has been put into the supporting characters, too. There are nods to other characters and events seen previously in TV episodes, delivered in a way that's fun but which doesn't require previous knowledge. The game almost feels like it could have been a televised sequel to *Blink*.

> The game almost feels like it could have been a televised sequel to *Blink*.

The Lonely Assassins isn't perfect. There are a few clumsy sections that take you out of the experience. Osgood natters a bit too much in places and one of the puzzles is quite repetitive. It's also rather short and should take only a few hours to complete, although this is reflected in the low price. However, something that's small but done very well is preferable to a grander game that fails to please.

It's fair to say that *Doctor Who* video games have been hit and miss in the past. Some of the justifiable criticisms have been down to the fact that developers haven't understood *Doctor Who*, simply putting the Doctor inside an existing game engine. Despite not including the Doctor, *The Lonely Assassins* succeeds by feeling rooted within the continuity of the TV show. It's a thoroughly enjoyable game, easy to play and with plenty of scares and smiles. A *Doctor Who* game that feels properly like *Doctor Who* has been long overdue.

DEBORAH HILL



Top left: An Angel on your phone in *The Lonely Assassins* (2021).

Top right: Players receive calls from Petronella Osgood.

Above right insets from top: Osgood (Ingrid Oliver) in *The Day of the Doctor* (2013); Sally Sparrow (Carey Mulligan) and Larry Nightingale (Finlay Robertson) in *Blink* (2007).

Right: An Angel attacks!

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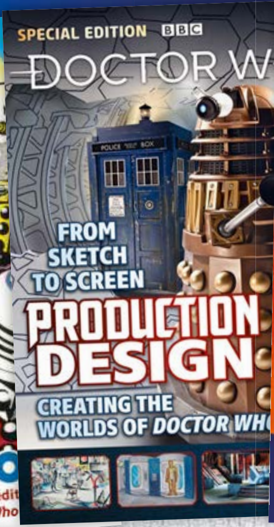
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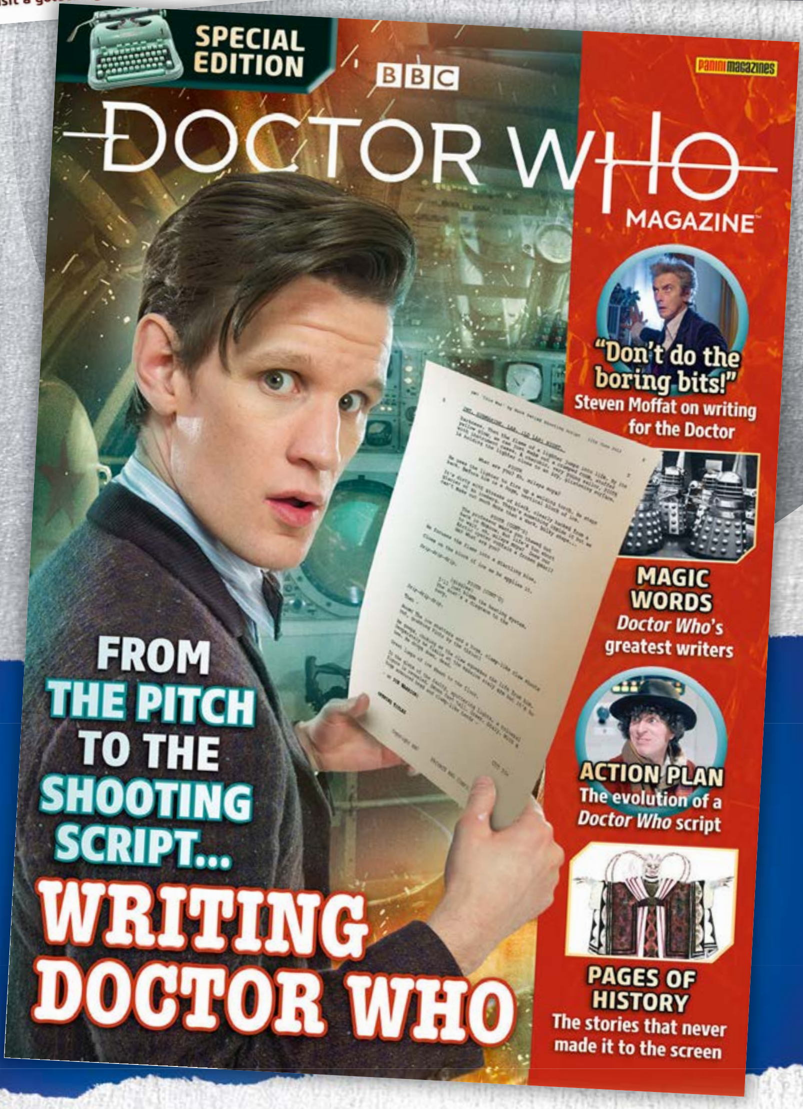
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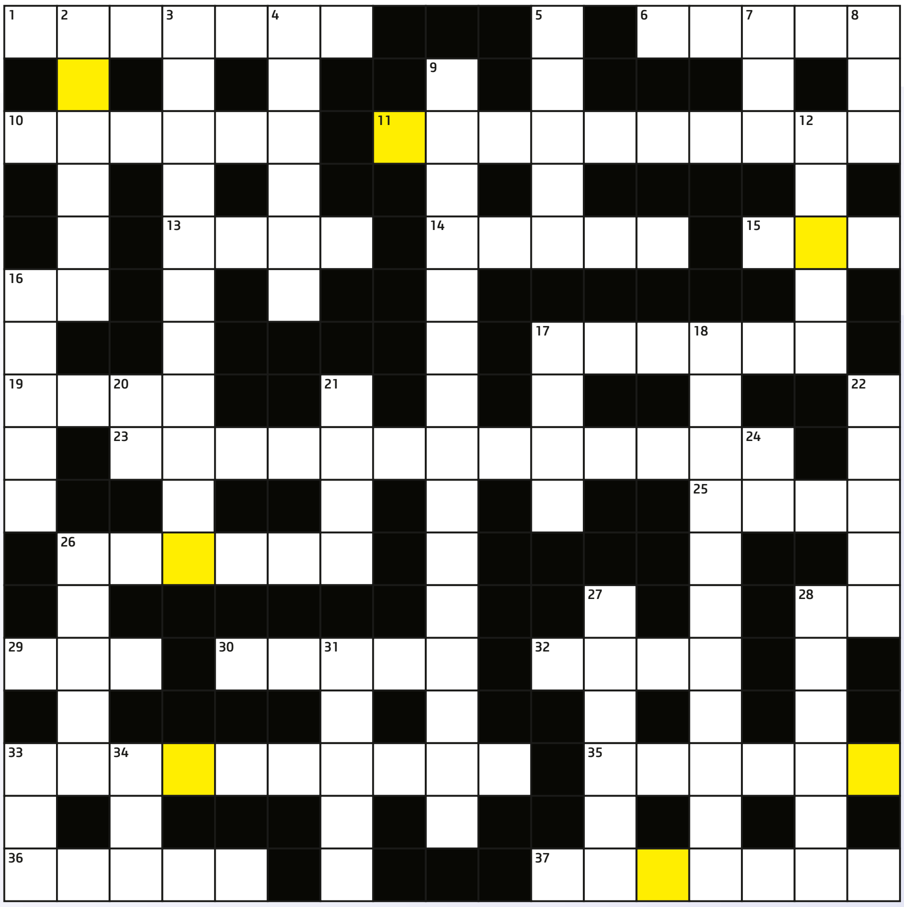
Series 8 of *Doctor Who*, starring Peter Capaldi as the Twelfth Doctor and Jenna Coleman as Clara Oswald, is the latest to be released as a Blu-ray Steelbook.

Featuring new and exclusive artwork by Sophie Cowdry, the Steelbook comprises the following 12 episodes from 2014: *Deep Breath*, *Into the Dalek*, *Robot of Sherwood*, *Listen*, *Time Heist*, *The Caretaker*, *Kill the Moon*, *Mummy on the Orient Express*, *Flatline*, *In the Forest of the Night*, *Dark Water* and *Death in Heaven*. Plus, there's a host of previously released bonus features.

The Complete Eighth Series is available now from Amazon, HMV and Zavvi, RRP £27.99. We have **FIVE** copies to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the title of a *Doctor Who* story.

Do you know your Tlotoxl from your Droxil? Then why not try this puzzle?

DWM CROSSWORD



ACROSS

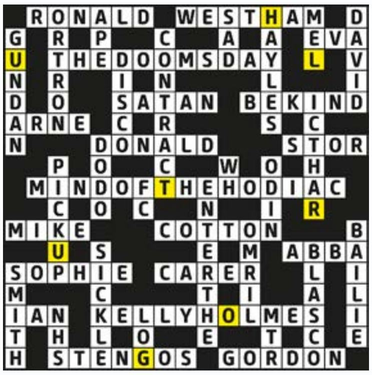
1 *The ____ __ Axos* (5,2)
6 (and 19 Across) Played Romana (5,4)
10 Twin planet of Zeos (6)
11 Planet stolen by Davros (10)
13 One of Graham O'Brien's bus driver friends (4)
14 Gold ____ – Time Lord official (5)
15 Arthur's ___ – brewed by Pat Rowlinson (3)
16 The Deons' god (2)
17 ____ Twiston – villager in Bilehurst Cragg (6)
19 See 6 Across
23 Actor who played both the Ninth and Tenth Doctor (7,1,5)
25 ___ Tyler – played by Bernard Kay (4)
26 Melody ____ – fictional detective (6)
28 Production code of *The Tomb of the Cybermen* (1,1)
29 __ Wolsey – villager in Little Hodcombe (3)
30 Type of creature the Twelfth Doctor claimed to have lived with for a month (5)
32 Undercover agent who worked with D84 (4)
33 The First Elder and City Administrator (10)
35 (and 21 Down) School investigated by the Tenth Doctor and Sarah Jane Smith (6,4)
36 Ettis or Gebek, for example (5)
37 Nightclub visited by the First Doctor (7)

DOWN

2 A friend of George Cranleigh who returned with him from Brazil (6)
3 Comic companion Frobisher, for example (11)
4 Christina de Souza claimed she only used this card when there was an 'r' in the month (6)
5 Lost moon of ____ – planetary body stolen by Davros (5)
7 Production code of *The Sea Devils* (1,1,1)
8 An Atlantean (3)
9 John Lumic's company (5,10)
12 One of the delegates who assessed Peladon's application to the Galactic Federation (5)
16 The Dark ____ – Rassilon's tomb (5)
17 Captain Cook's companion (4)
18 Philip _______ – producer (11)
20 Production code of *Fury From the Deep* (1,1)
21 See 35 Across
22 An Atlantean (5)
24 Location of the space pirates' secret hideout (2)
26 Old lady the Doctor met on Dame Kelly Holmes Close (5)
27 ____ Death – the type of death day that Cordo wanted for his father (6)
28 Kaled councillor who launched an investigation into Davros' experiments (6)
31 The Sevateem, for example (5)
33 __ Seeley – poacher (3)
34 Jatt or Casp, for example (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: TURLOUGH

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DOCTOR WHO
THE COLLECTION
SEASON 12

The Collection: Season 12 is scheduled for release on 31 May, RRP £37.99. We've got **FIVE** copies to give away. Fancy trying to win a set? Answer the following question correctly to be in with a chance:

In *Robot*, who is the Director of Think Tank?
A Miss Winters **B** Dr Summers **C** Professor Spring

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BBC
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A Ankh and Lakh **B** Frank and Bach **C** Lank and Sarc

THE RUBY'S CURSE BOOK

BBC
DOCTOR WHO
ALEX KINGSTON
THE RUBY'S CURSE
A RIVER SONG | MELODY MALONE MYSTERY

Alex Kingston's first novel, *The Ruby's Curse*, features her *Doctor Who* character, River Song, plus River's literary creation – Melody Malone.

The Ruby's Curse is a sci-fi noir adventure set in 1939 New York. Private eye Melody Malone is hired to find a stolen ruby, the Eye of Horus. The ruby might hold the secret to the location of Cleopatra's tomb – but everyone who comes into contact with it dies.

Meanwhile, River Song, author of the 'Melody Malone Mysteries', is forced to find a reality-altering weapon, the Eye of Horus. From the top-security confines of Stormcage to the barbarism of first-century Egypt, River battles to find the Eye of Horus before its powers are used to transform the universe. To succeed, she must team up with her own fictional alter ego, Melody. And together they must solve another mystery: is fiction changing into fact or is fact changing into fiction?

The Ruby's Curse will be published in hardback by BBC Books on 20 May, RRP £16.99. We have **FIVE** copies to give away. If you'd like the opportunity to win one, answer the following question correctly:

The Melody Malone book *Private Detective in Old New York Town* featured in which TV episode?
A *Daleks in Manhattan* **B** *The Angels Take Manhattan* **C** *The Unicorn and the Wasp*

THE LONE CENTURION AUDIO DRAMA

The Lone Centurion is a new box set of three full-cast audio adventures starring Arthur Darvill as Rory Williams. The stories are set between the TV episodes *The Pandorica Opens* and *The Big Bang*.

Legend tells of the Lone Centurion – a mysterious figure dressed as a Roman soldier who stood guard over the Pandorica, warning off those who would attempt to open it; a constant warrior whose story appeared in the folk history of a dozen civilisations. Only, he seems to have misplaced it.

Travelling to Rome in search of the Pandorica, Rory finds himself forced to perform as a gladiator in the Colosseum... where he attracts the attention of the imperial household.

ARTHUR DARVILL · JOANNA VAN KAMPEN · TERRY MOLLOY
BBC DOCTOR WHO
THE LONE CENTURION
VOLUME ONE

The Lone Centurion contains *Gladiator* by David Llewellyn, *The Unwilling Assassin* by Sarah Ward and *I, Rorius* by Jacqueline Rayner. It's available now from *bigfinish.com* priced £19.99 on CD and £16.99 to download. We've got **FIVE** copies of the CD to give away. To have a go at winning one, answer the following question correctly:

According to *The Big Bang*, for how many years did Rory guard the Pandorica?
A 1,894 **B** 18,940 **C** 189,400

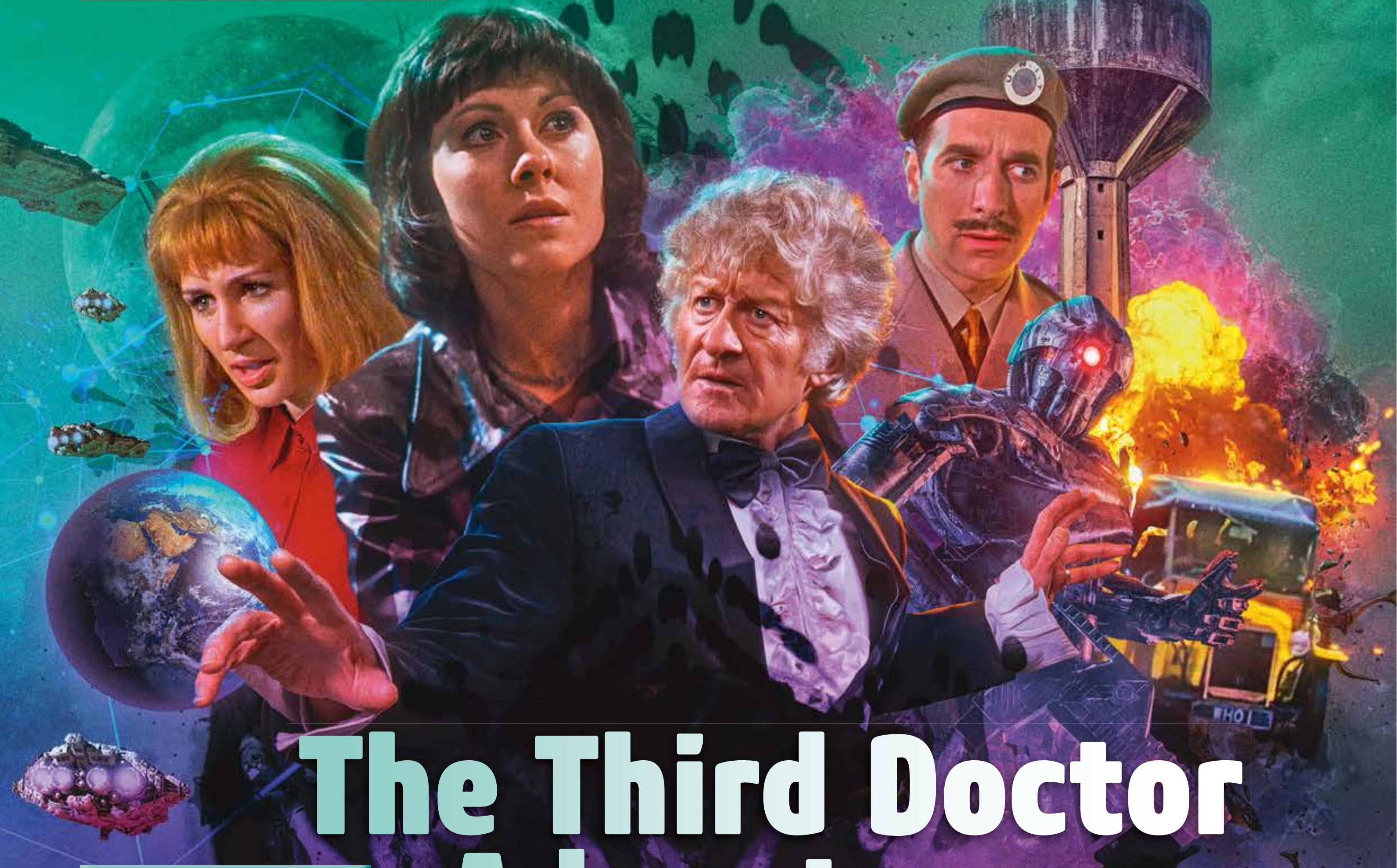
TERMS AND CONDITIONS The competitions open on Thursday 29 April 2021 and close at 23.59 on Wednesday 26 May 2021. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible. However, due to the coronavirus lockdown restrictions there may be a delay in dispatching some items.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

Previews by **DAN TOSTEVIN**

AUDIO DRAMA



The Third Doctor Adventures Volume Seven

BIG FINISH
RRP £24.99 (CD), £19.99 (download)
RELEASED May

Comprises:
The Unzal Incursion by **Mark Wright**
The Gulf by **Tim Foley**

STARRING
The Doctor **Tim Treloar**
Dr Liz Shaw **Daisy Ashford**
Sarah Jane Smith **Sadie Miller**
Brigadier Lethbridge-Stewart **Jon Culshaw**
Sgt Nicola 'Nicki' Attah **Misha Malcolm**
Cherilyn Dankworth **Clare Corbett**
Harper **Avita Jay**
Private Robbins **Sam Benjamin**
Unzal/Unzal 2 **Gary Martin**
Marta Malvani **Wendy Craig**
Laurel **Lucy Goldie**
Pen **Jennifer Saayeng**
Lynette **Bethan Walker**
Jesko **Issy Van Randwyck**

The latest volume of *The Third Doctor Adventures* bookends the Third Doctor's era, beginning with a story set during the 1970 season.

"My brief was 'We want you to write a Season 7 story that's so Season 7 it hurts,'" recalls Mark Wright, writer of *The Unzal Incursion*. "*Doctor Who* isn't like *Doctor Who* in that season. It's recalibrating; they're trying to work out what it is again."

Of all that season's strange and experimental stories, Mark was particularly inspired by *The Ambassadors of Death*. "It's David Whitaker's final contribution to the series, but not much of what he wrote survives – it's got so many fingerprints on it that it becomes this weird, fizzy cocktail of different stuff," he says. "It's not quite *Doctor Who*, it's not quite *Quatermass*, it's not quite Bond, but it's in this world of espionage. It feels a bit like *The Ipcress File* in places. So I was very keen to steer into that – the sense of paranoia that was inherent in the 1970s.

"There's two parallel plots, to start with," Mark explains. "Liz Shaw has been developing UNIT's new early warning system, which is known as Hotspur. It's making all Britain's early warning radar stations into one large network. Liz has been running that, because

I really wanted to push her forward as a major, capable scientist. In the meantime, UNIT troops are going through a rigorous training programme at a facility called Fulcrum, which is like one of those European training villages that the British Army have on Salisbury Plain."

The guest cast includes a new UNIT officer, Sergeant Nicola Attah. "I'm hoping that we'll see more of her," Mark says. "I really like writing her, and I like how she deals with the UNIT grunts – she's got a really nice manner with them. You know you don't want to get on the wrong side of her, but she's quite genial and easygoing with it."

As events unfold, the Doctor and his friends find themselves on the run. "The prospect of having the Doctor, Liz and the Brigadier as fugitives threw up a lot of interesting possibilities," says Mark. "It's an opportunity to show our three main characters in a new light."

New Voices

With Tim Treloar as the Doctor, Daisy Ashford as Liz Shaw, Jon Culshaw as the Brigadier and Sadie Miller as Sarah Jane Smith, Volume Seven is the first instalment of *The Third Doctor Adventures* to feature an entirely original-to-audio cast.

"As with everything at Big Finish, we listen to the feelings of our audience," explains creative director Nicholas Briggs. "Recasting parts originally played by actors who are sadly no longer with us is all about sensitivity and timing. When Tim popped up on our radar as a possible Third Doctor voice, we felt we should tread a very careful course. After a brief appearance in *The Light at the End* [2013], we made him the narrator as well as the Doctor in our *Third Doctor Adventures* [2015]. But the overwhelming response from listeners was for us to ditch the narration and just have him be the Doctor. So that was all about the timing of how we introduced Tim to listeners. His performance received massive approval from a wider audience when he appeared in our next anniversary special, *The Legacy of Time* [2019].

"With Sadie and Daisy taking on the parts played by their mothers, Elisabeth Sladen and Caroline John respectively, we considered the matter very carefully. Replacing a beloved performer is not just about someone 'doing a voice' – not about a technically good 'impersonation'. It has to be a great performance in and of itself. There certainly must be those touchstone moments when you think, 'Oh my goodness, that sounded just like them.' But what's most essential is that the performance lives and breathes in its own right. This is where Sadie and Daisy succeed brilliantly, along with Tim. Ultimately, it just felt right for us to offer this to listeners now."

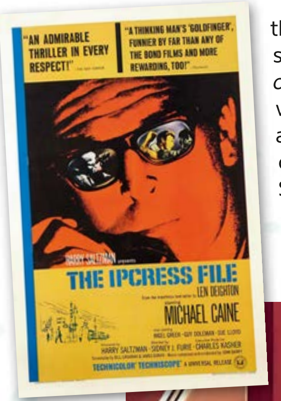
Written by Tim Foley, *The Gulf* takes place in the Third Doctor's final days – travelling the universe with Sarah Jane Smith, as depicted in the 1973-74 season.

"I think Mark Gatiss talks about the melancholic air that hangs over Season 11," says Tim. "Jon Pertwee was leaving, and therefore the shows start to flirt with the idea that he might die.

> "Having the Doctor, Liz and the Brigadier as fugitives threw up a lot of possibilities."
>
> MARK WRIGHT

Meanwhile, you've got Sarah rocking up for the first time. I like that crossroads: someone on their way out, someone on their way in. And I think that's what I wanted to capture – something a little more knotty, darker."

The story takes place on an ocean world, where an abandoned rig has been converted into an artistic retreat. "I guess you'd describe it as a base under siege," Tim says, "but I think everybody's got a psychological chip on their shoulder, and they all have their own secrets. So it's a *The House of Bernarda Alba* vibe, where everyone's shut away and hiding from the outside. The Doctor and Sarah arrive and kind of puncture that – especially for Marta, who's the lady who runs the retreat."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THE IPCRESS FILE
LEN DEIGHTON
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In devising the character of Marta, played by Wendy Craig, Tim says he was "trying to right an ancient wrong" from the Third Doctor's era. Susan Jameson was cast as a villain in 1971's *Colony in Space*, but replaced by a man when the BBC's Head of Drama Serials deemed that the role was inappropriate for a woman to perform. "That's just shocking, and obviously wouldn't wash today," says Tim. "But I think, because of things like that, the Third Doctor missed out on a load of good female interactions that weren't companions – that weren't characters to whom he could be paternal towards.

"So I definitely constructed Marta to address that," he says. "She's an artist. She's a bit sassy and luvvie. She's also a similar age to what the Doctor looks like, so that allowed me to have a flirtatious thing. So, replicating Season 11? I feel like I *am* doing that a bit, but with modern trappings."

Opposite page: Tom Webster's cover art for *The Third Doctor Adventures: Volume Seven.*

Top left: Misha Malcolm.

Top right: Tim Treloar.

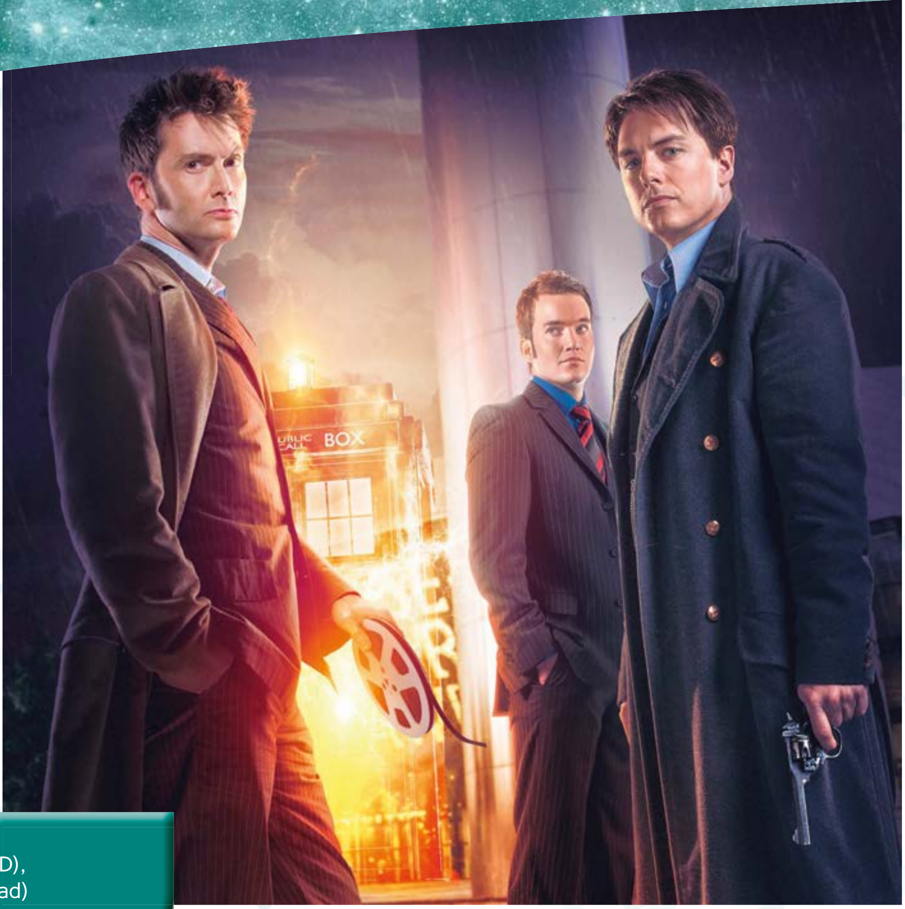
Above right: Daisy Ashford.

Above left: The 1965 thriller *The Ipcress File*.

Left: Wendy Craig.

Left Inset: Susan Jameson missed out on a role in *Doctor Who* in 1971.

Torchwood: Absent Friends



Big Finish's main *Torchwood* range releases its 50th story in May, and it's a big one: the Tenth Doctor is swapping the TARDIS for the Torchwood Hub. Written by James Goss, *Absent Friends* sees the Time Lord team up with Captain Jack Harkness and Ianto Jones.

"The Doctor turns up and takes over Torchwood, adamant that the city is in danger," James explains. "Jack refuses to believe it, but the Doctor unearths some voice recordings that Jack took charge of 17 years ago. They're the voices of the dead and they were warning of something coming – something which is going to arrive tonight."

Absent Friends is the Doctor's first appearance in a *Torchwood* story in any medium. "There has to be a really good reason for the Doctor being there," says James, "especially as whole arcs of the show have been about 'Why doesn't the Doctor turn up?' It makes sense that he'll arrive, immediately take control of Torchwood, and try to solve a very *Torchwood*-y mystery in a very Tenth Doctor way. It's also about his dynamic with the main characters. They won't automatically defer to him, and if they do, it'll cost them – because everything in *Torchwood* has a cost.

BIG FINISH
RRP £10.99 (CD), £8.99 (download)
RELEASED May

Written by **James Goss**

STARRING
Captain Jack Harkness **John Barrowman**
Ianto Jones **Gareth David-Lloyd**
The Doctor **David Tennant**
Mishka **Ayesha Antoine**
Devin **Colin McFarlane**

"One of the main things," James continues, "was to make sure that this is Torchwood seen from the Doctor's point of view, which means that it's more allusive horror rather than body parts in bins. You can't have people buying it because the Tenth Doctor's in it and coming away repulsed!"

"The lovely thing about *Torchwood* is: every episode feels different," adds director Scott Handcock. "Through the audio series, we've done some dark 'human horror' stuff, but also some really light comedies. James has done a really good job of making *Absent Friends* feel very *Torchwood*, but without including any adult material that might deter younger listeners who come to it wanting to listen to *Doctor Who*. It's honestly just a really nice celebration of the series and the characters."

And because of when it takes place for the three leads, it's also unexpectedly emotional. "Some people think that 'adult drama' means swearing and sex," says Scott. "But it doesn't. It means you can really delve into emotions. Jack and Ianto have experienced the loss of Tosh and Owen, and the Tenth Doctor is travelling alone, having effectively lost *all* his companions, especially Donna.

> "The Doctor is allowed to be fallible." SCOTT HANDCOCK

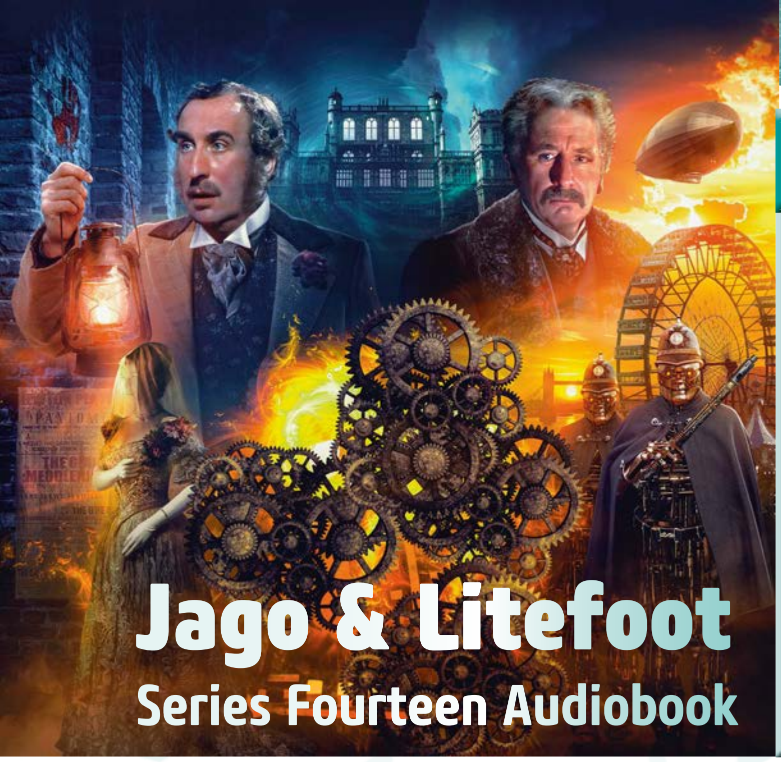
"So there's a lovely sensitivity in the way they're portrayed, and they're quite guarded. No one's openly talking about their grief, but everyone's feeling it. To a director, that's lovely to play around with, especially when you've got actors like David Tennant, John Barrowman and Gareth David-Lloyd. They're all fantastic at what they do, so you can have a lot of fun with a script like that, while also keeping it quite light-hearted and upbeat."

"I think *Torchwood* releases are at their best when they explore loss and grief," suggests script editor Tim Foley. "This wouldn't work as a *Doctor Who* story, I don't think. Or at least it would be different – it would have bigger flashes and bangs, and it wouldn't allow us to sit with the sadness."

"The really interesting thing has been putting the Tenth Doctor in a series where he's not the driving force behind it," adds Scott. "This is a story where he's allowed to get things wrong and make mistakes, because Torchwood is in charge. The Doctor's allowed to be fallible. I think that's an interesting angle to play, particularly at the point in the Doctor's history where he's going through the 'Time Lord Victorious' identity crisis."

Top: Lee Binding's cover art for *Torchwood: Absent Friends*.

Above: John Barrowman and Gareth David-Lloyd.



Jago & Litefoot
Series Fourteen Audiobook

BIG FINISH
RRP £17.99 (download)
RELEASED June

Comprises:

The Red Hand
by **Simon Barnard** and **Paul Morris**,
adapted by **Paul Morris**
narrated by **Jamie Newall**

The Laughing Policeman
by **Jonathan Barnes**,
adapted by **Julian Richards**
narrated by **Duncan Wisbey**

The Corridors of Power
by **Paul Morris**,
adapted by **Paul Morris**
narrated by **Lisa Bowerman**

A Command Performance
by **Justin Richards** and **Julian Richards**,
adapted by **Julian Richards**
narrated by **Christopher Benjamin**

When Trevor Baxter passed away in 2017, a new season of *Jago & Litefoot* – the audio spin-off in which he and Christopher Benjamin reprised their roles from 1977's *The Talons of Weng-Chiang* – was ready to record. Series Fourteen had been devised by Ian Atkins, succeeding David Richardson as producer.

"I'd listened to Big Finish's entire *Jago & Litefoot* output and sat in on two series of recordings," Ian remembers. "I felt I'd got a good sense of what worked and what didn't, by then. But I'd also spoken to Trevor and Christopher about what they wanted to do next, and it was much of this that steered how we proceeded with Series Fourteen. There were things on the list such as finally doing a Christmas episode."

Ian's plan began with the introduction of a disturbingly different London (in *The Red Hand* by Simon Barnard and Paul Morris), continuing with stories of suspicious siblings (*The Laughing Policeman* by Jonathan Barnes) and hi-jinks in high society (*The Corridors of Power* by Paul Morris). The festive finale (*A Command Performance* by Justin and Julian Richards) took place during a pantomime, serving as that planned Christmas Special.

"But it wasn't long after we'd got finished scripts that Trevor's health took a turn for the worse," Ian explains. "Even then, he was really trying to make it work. We'd discussed home recording, which a neighbour having house renovations put a stop to."

In 2018, Big Finish released *Jago & Litefoot Forever*, a coda to the range with Trevor appearing posthumously via clips of previous recordings. It took place after the unproduced season, leaving a gap that Ian hoped to fill with an audiobook. And when Ian moved on from Big Finish, Alfie Shaw took the reins, finally bringing Series Fourteen to life.

"When I was growing up, *Jago & Litefoot* was the Big Finish spin-off that I clicked with first," Alfie says. "So I was very keen to make sure we were able to do this in a respectful way and get these final stories out there for people to enjoy."

The scripts have been faithfully novelised by Paul Morris and Julian Richards. "We're presenting these stories as they were intended, just modified for a different medium," says Alfie. "It wasn't my place to alter the stories – it was a matter of taking what Ian had created and delivering that for the fans."

Each episode is narrated by a different member of the wider *Jago & Litefoot* cast, concluding with Christopher Benjamin. "There was a brief discussion about whether we should open with Jago or close with Jago," says Alfie. "As soon as I read the final story, it wasn't a hard decision at all. The final line – you just want to hear that from Chris Benjamin."

Had the range been able to continue, Ian intended for the episodes of Series Fifteen to be set within previous seasons, involving games that would be revealed as the work of the Celestial Toymaker. In Series Sixteen, our heroes would have faced him again, against the backdrop of the first modern Olympics. "We'd got all eight episodes sketched out," says Ian. "It was – briefly – incredibly exciting."

But those ideas never became scripts, and so the adapted Series Fourteen stands as the beloved series' swansong. "This is a chance to make *Jago & Litefoot* a complete story," says Alfie. "It really has been a privilege to be able to build the last little bridge on that journey. The last box set was so perfectly titled – it is Jago and Litefoot forever. The adventures will continue in our imaginations." **DWM**

Top: Tom Newsom's cover art for *Jago & Litefoot: Series Fourteen Audiobook*.

Right: Duncan Wisbey, Lisa Bowerman, Christopher Benjamin and Trevor Baxter.

Upcoming Releases

AUDIOS

MAY RELEASES

▶ *The Ninth Doctor Adventures: Ravagers* [Ninth Doctor] by Nicholas Briggs
Big Finish £24.99 (CD), £19.99 (download)

DOCTOR WHO
RAVAGERS

▶ *The Third Doctor Adventures: Volume Seven* [Third Doctor] by Tim Foley, Mark Wright
Big Finish £24.99 (CD), £19.99 (download)

DOCTOR WHO
THE THIRD DOCTOR ADVENTURES

▶ *Torchwood: Absent Friends* by James Goss
Big Finish £8.99 (CD), £10.99 (download)

TORCHWOOD
ABSENT FRIENDS

Thursday 6 May

▶ *Doctor Who and the Underworld* [Fourth Doctor] written by Terrance Dicks, read by Louise Jameson
BBC Audio £20 (CD), £9 (download)

DOCTOR WHO
AND THE UNDERWORLD

▶ *The Lost TV Episodes: Collection Five – 1967-1969* [Second Doctor, contains *The Enemy of the World*, *The Web of Fear*, *Fury from the Deep*, *The Wheel in Space*, *The Invasion* and *The Space Pirates*]
BBC Audio £32 (CD), £16 (download)

DOCTOR WHO
THE LOST TV EPISODES
COLLECTION FIVE 1967-1969

Thursday 20 May

▶ *The Ruby's Curse* written and read by Alex Kingston
BBC Audio £26.50 (CD)

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ALEX KINGSTON
THE RUBY'S CURSE

BOOKS

▶ *The Ruby's Curse* written by Alex Kingston
BBC Books £16.99

DOCTOR WHO
ALEX KINGSTON
THE RUBY'S CURSE

MAGAZINES

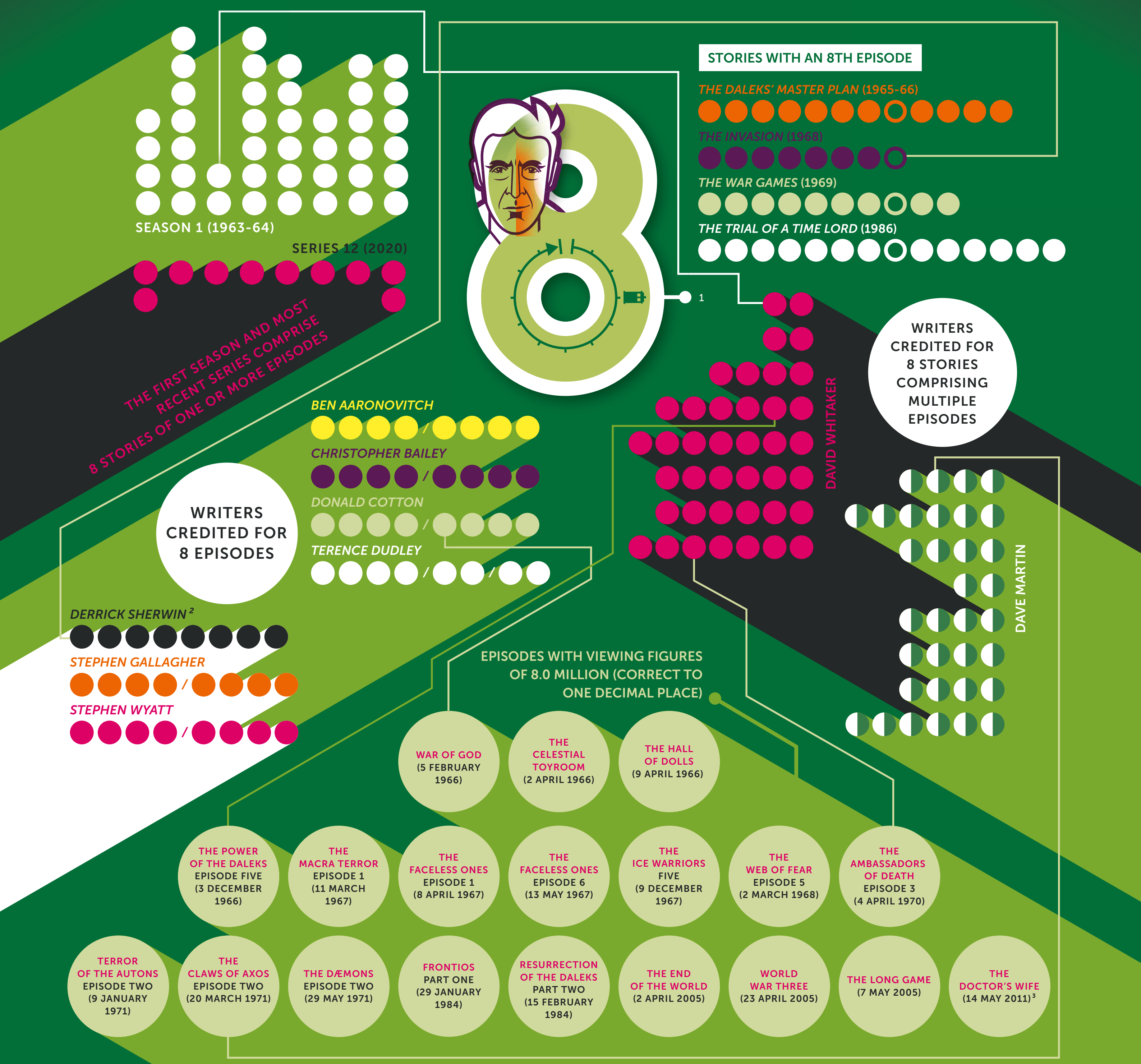
Thursday 27 May

▶ **DWM** 565 Panini £5.99

SUFFICIENT DATA

Crunching the numbers and big ideas of *Doctor Who*

WORDS BY SIMON GUERRIER AND STEVE O'BRIEN ● INFOGRAPHICS BY BEN MORRIS



SEASON 1 (1963-64)

SERIES 12 (2020)

THE FIRST SEASON AND MOST RECENT SERIES COMPRISE 8 STORIES OF ONE OR MORE EPISODES

STORIES WITH AN 8TH EPISODE

THE DALEKS' MASTER PLAN (1965-66)

THE INVASION (1968)

THE WAR GAMES (1969)

THE TRIAL OF A TIME LORD (1986)

1

WRITERS CREDITED FOR 8 STORIES COMPRISING MULTIPLE EPISODES

DAVID WHITAKER

DAVE MARTIN

WRITERS CREDITED FOR 8 EPISODES

BEN AARONOVITCH

CHRISTOPHER BAILEY

DONALD COTTON

TERENCE DUDLEY

DERRICK SHERWIN[2]

STEPHEN GALLAGHER

STEPHEN WYATT

EPISODES WITH VIEWING FIGURES OF 8.0 MILLION (CORRECT TO ONE DECIMAL PLACE)

- WAR OF GOD (5 FEBRUARY 1966)
- THE CELESTIAL TOYROOM (2 APRIL 1966)
- THE HALL OF DOLLS (9 APRIL 1966)
- THE POWER OF THE DALEKS EPISODE FIVE (3 DECEMBER 1966)
- THE MACRA TERROR EPISODE 1 (11 MARCH 1967)
- THE FACELESS ONES EPISODE 1 (8 APRIL 1967)
- THE FACELESS ONES EPISODE 6 (13 MAY 1967)
- THE ICE WARRIORS FIVE (9 DECEMBER 1967)
- THE WEB OF FEAR EPISODE 5 (2 MARCH 1968)
- THE AMBASSADORS OF DEATH EPISODE 3 (4 APRIL 1970)
- TERROR OF THE AUTONS EPISODE TWO (9 JANUARY 1971)
- THE CLAWS OF AXOS EPISODE TWO (20 MARCH 1971)
- THE DÆMONS EPISODE TWO (29 MAY 1971)
- FRONTIOS PART ONE (29 JANUARY 1984)
- RESURRECTION OF THE DALEKS PART TWO (15 FEBRUARY 1984)
- THE END OF THE WORLD (2 APRIL 2005)
- WORLD WAR THREE (23 APRIL 2005)
- THE LONG GAME (7 MAY 2005)
- THE DOCTOR'S WIFE (14 MAY 2011)[3]

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[1] *Doctor Who* (1996)
Duration: 1h 25m 49s
Eighth Doctor first appears: 0h 21m 40s

[2] Sherwin also wrote Episode 1 of *The Mind Robber*, but was not credited on screen.

[3] Official figures for *Doctor Who* since 2005 are given to two decimal places: *The End of the World* (7.97 m); *World War Three* (7.98 m); *The Long Game* (8.01 m); *The Doctor's Wife* (7.97 m)

Next Issue...

BBC DOCTOR WHO MAGAZINE

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